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MANUAL FOR TEACHERS

TO ACCOMPANY THE

PRIMARY LANGUAGE CHARTS

A SERIES OF FIFTY CHARTS, BEAUTIFULLY ILLUSTRATED IN COLORS, AND FORMING A COMPLETE OUTLINE OF ORAL AND WRITTEN LESSONS IN THE CORRECT USE OF LANGUAGE, WITH EXERCISES IN PICTURE STUDY, WORD-FINDING, AND THE ELEMENTS OF WORD-BUILDING, SENTENCE-MAKING, AND COMPOSITION.

NEW YORK ·:· CINCINNATI ·:· CHICAGO
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INTRODUCTORY NOTE

To speak and write the English language correctly and with fluency is the highest accomplishment that school training can confer. It is an accomplishment that cannot be got out of any system of rules. The child learns language by hearing it spoken, and if he does not hear good English, if his own errors are not corrected, he cannot be expected to speak anything but bad English.

Good English, then, is a habit. It is constant use and practice, under vigilant correction, that make good writers and speakers, and the proper habits must be formed before the grammatical text-book can be put into the child's hands, or else not formed at all. The study of grammar has reflective uses for maturer minds, but no bad speaker ever became a good one by the deliberate application of the rules of grammar to his speech.

It is now agreed among educators that the study of forms should precede the analysis of functions; that a great variety of practice should go before the rules, which are merely the condensed expression of what the best practice is. They are agreed that grammar cannot be effectively taught to pupils under ten or twelve years of age, and that the earlier lessons in language are of the greatest importance, and would be of the highest value even if the technical grammar were never reached.

Accordingly, these charts have been expressly prepared for use in those classes in which language-training is without book—where the teaching of English, though deriving some help from the reading-book, is principally oral. Their place in the school-

room, therefore, is after reading-charts and before grammar. The purpose of the series is to supplement objectively the best oral teaching, and to provide a working outline for classes in which but little time can be devoted to oral instruction.

The following principles underlie the detailed workings of the series:

1. The learner should not merely copy what is set down for him; he should be taught to construct; that is, to use language for himself.

2. He should assimilate knowledge, rather than memorize facts.

3. He should be called upon to do specific, concrete things, whose relations with one another *will presently appear* to him; and not to perform general tasks without guidance.

4. The interest of the learner should, at every step, be pleasurably excited. This is the supreme test of educational method. The absence of such interest is proof conclusive either that the method is defective, or that the branch in which interest cannot be aroused is not a fit subject for the study of the given pupils, at the given time. Accordingly, every device that could make the approach to the several topics inviting has been sought for.

A principal object of these lessons is to develop the faculty of *written* expression. For this half of English usage there is only one rule—*practice*, and it is just here that, judged by results, our educational methods have proved deficient. How few are the graduates, even of our high-schools, who can write a good letter, or express themselves well and easily in writing on any

subject; how few men and women can write as well as they can talk! And of this few, how large a proportion have mastered the art of talking with pen-and-ink by laborious endeavor, and only from necessity, in the years of maturity! Children can be as easily taught to write well as to speak well. All they need is *practice*, and the special advantage afforded by written practice is that thus, more surely than in any other way, are correct forms fixed in the memory. The criticism of errors and defects should always be oral.

In the teaching here prescribed technical terms are carefully avoided, and the theories and rules which will follow at a later stage are anticipated and prepared for by a great variety of exercises *in usage*.

The series consists of fifty numbers, each of which is intended to be sufficiently suggestive to afford material for several lessons. If these lessons are of daily succession, a year's work is provided; but if, as should be the case, parallel exercises and frequent reviews are required, much more time will be necessary to complete the series.

At the stage where pupils, having learned to read and to write, are ready to begin the study of words and sentences, it is to be supposed that they understand clearly the differences between

(1) an object and the picture of an object;

(2) an object and its name;

(3) the name of an object and the written or printed picture of that name.

But, preliminary to the study of the first number of this series, there might well be an oral lesson to impress anew these distinctions.

girl
swing
—
goes
comes
—

Which are NAME-WORDS?
Which are ACTION-WORDS?

What objects, or things, do you see in this picture?

Find, on this chart, the words that are NAMES of two of these objects.

What two words tell what the girl and the swing DO?

NAME-WORDS.
ACTION-WORDS.

I. Read:

Little Kate is having a good swing. Up, up she goes, and down she comes again! It is a pleasant thing to do.

II. Copy, putting in the right words:

1. This little —— likes to play.
2. How well she stands in the ——!
3. She —— up, and then she —— down again.
4. She goes up, and the —— goes up too.

III. Say, in words of your own, something about the picture. Write what you have said.

What is the little girl's name?
What words tell what she does?
Write five name-words; five action-words.

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CHART I

Picture Study
Sentence Writing
Choosing and Using Noun and Verb

First of all, do not try to teach too much. The chief object of this chart is to show children that there are different kinds of words. It would be foolish to bring out all the parts of speech at once. Here are nouns, verbs, pronouns, adjectives, adverbs, prepositions, and conjunctions. Don't bewilder the child with all of them. Let your chief work be with the noun, or *name-word*, and the verb, or *action-word*. With older classes, something may be hinted of the other kinds of words; but it is always better to make the start very gradual and easy.

We have a very simple series of exercises:

A pleasing picture, with two or three sentences to be read.

A little work in finding words in the given table, and using them in a written exercise.

The requirement of some talk about the picture in answer to questions, and of writing what has been said.

Some questions and practice in review of what has been learned.

The teacher will find in the panel ~~toward~~ the right some hints at toward instruction in the parts of speech.

They will naturally develop about as follows:

What objects or things do you see in this picture? (A girl, a swing, a tree, a leaf.)

Find on this chart the words that are names of two of these objects. (Girl, swing.)

What two words tell what the girl and the swing do? (Goes, comes.)

We here have two kinds of words, those that are *names* and those that tell the *actions* of the things named.

We will call the first kind of words *Name-words*, and the second kind *Action-words.*

Remember, name-words ; action-words.

There are other kinds of words here ; some that tell the *kind* of girl, or *how* the swing goes ; but we will now just be sure that we know these two kinds. Write them on your slate, each kind by itself :

girl	**goes**
swing	**comes**

Why are *girl* and *swing* called name-words? (Because they are *used* to name objects.)

And why are *goes* and *comes* called action-words? (Because they are *used* to tell what the girl and the swing do.)

Then words are parted or grouped according to their *use.* Sometimes a word may be *used* in one place as a name-word, and in another as an action-word. I will write two sentences upon the blackboard :

I see the swing.
The girl can swing.

In the first sentence, the word *swing* is a name-word. It is *used* to name the object which I see. In the second sen-

tence, *swing* is an action-word. It is *used* to tell what the girl can do. You see, it is the *use* of a word that tells what kind of a word it is.

Words can be *used* also to describe things, to take the place of the names of things, to connect other words, and in several other ways. Altogether there are eight different uses to which words can be put in speaking or writing. We shall learn of all these very soon.

In the written exercise the proper copying will show the use of the initial capitals and of two of the terminal marks. These may be copied mechanically, or, in the option of the teacher, the reasons for their use may be given.

The things that are said about the picture should take the form of complete statements. The writing of what has been said should be properly capitalized and punctuated.

Additional exercises will suggest themselves for older classes.

The little girl's name is begun with a capital letter. Why?

In the second sentence of the reading lesson we should commonly say, "She goes up," "She comes down;" but the expressions, when inverted, as in this case, are brighter and stronger. Hence, too, the peculiar terminal mark.

Now test the acquirement of the class by asking—

(1) how many name-words can be found on the chart;

(2) how many action-words.

Taking as a text the pair of nouns and the pair of verbs as set out at the top of the chart, give an oral lesson upon—

(1) the name of the thing talked about;

(2) the word that chiefly talks about it; and

(3) the natural (prose) order of noun and verb in our language.

Call for work with pen or pencil at every turn. Let us keep in mind that we are trying to develop the faculty of *written* expression.

☞ Find three name-words that the word HE may stand for.

☞ Find three name-words that the word SHE may stand for.

I. Read:

Brother and sister are out to play
The boy is Harry, and the girl is Nell.
He is pulling and pulling, but see!
she is falling off.

II. Copy, putting in the words that are left out:

1. Harry is a good ——
2. He is little Nell's ——

III. Write something about what you see in the picture, using the words Nell, boy, sister, she. Write something else, using the words Harry, girl, brother, he.

Copy the boy's name. Copy the girl's name.

Copy, and commit to memory:

Names of persons begin with a capital letter.

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CHART II

Noun—Proper and Common
Pronoun Introduced
Two Uses of Capitals
Exclamation Mark
Apostrophe

In this number we have again a picture, a reading lesson, a copying exercise, and a little lesson in composition, followed by the rule for the use of capitals in proper names.

The picture shows us three prominent objects to be *named*—the two children and the sled. Develop from the reading lesson the two names of persons, "Harry" and "Nell," and then the two pairs of common names, "boy, brother," and "girl, sister," that may be substituted for them. Show from the second sentence that these two kinds of names have different uses, that the former are names of particular individuals, and that the latter are not.

With the third sentence as a text ask the questions:

What word is here used instead of *Harry?*
Is it like any words that you learned about from Chart I.?
For how many words in the reading lesson can you use *he?*
What word in the same sentence is used instead of *Nell?*
For how many words in the reading lesson can you use *she?*
What mark at the end of the third line?

Have you used it before?

Why is it used here?

The words that are to be put into the blanks of the copying exercise are obviously "boy" and "brother." They should be selected out of the reading lesson by each pupil. When the lines are copied and completed, we shall have two *sentences*, ending with the period. Require accurate copying of the capital letters with which the two sentences begin. Call attention to the initial capitals in the reading lesson. Ask:

How many names in the two sentences as you have written them?

How many *kinds* of names?

Now draw attention to *Nell* in the reading exercise, and to *Nell's* in the copying exercise.

These words are not quite alike. How are they unlike?

Why are they unlike? They have different *forms* because they have different *uses*.

Pupils are asked in the third exercise to "write something," etc. Let whatever is written be in the form of complete sentences, with proper capitals and points. It matters little what is the *substance* of these sentences, so long as learners write, and write in correct *forms*. For instance:—

Nell is having a ride. The boy is drawing her on his sled. She is his sister.

This little girl and her brother Harry are playing. How fast he runs!

The relation between the two groups of words will become apparent to pupils without much help. They are a little word-lesson in the gender of nouns and pronouns. When this has been made clear, bring out the *class* distinction also.

Six of these words are *names*. Write these six names.

Two of these words are used *instead of* names. Write these two "for-names."

These two names—*Harry* and *Nell*—begin with capital letters. Why?

Now, copy the rule.

Now review what was learned from the first chart. Show what has been learned from this chart in addition. We now have three kinds of words, viz.: name-words, action-words, and words used *for names*.

We have also learned about the exclamation mark, the use of capitals, and the apostrophe. Fasten everything thoroughly in the child's mind.

trot
ride
—
strong
little

I. Read:

This is a horse that two can ride.
He is very strong, you see.
How fast his little feet trot!
John and Kate are riding to town.

TO THE TEACHER:

Point out that, like the words *girl* and *swing* (No. 1), the words *horse* and *feet* are **NAMES of objects.**

Show that, like *goes* and *comes* (No. 1), the words *trot* and *ride* are **doing-words,** or **ACTION-WORDS.**

Call out the words *strong* and *little* as words that tell **WHAT KIND OF.** Turning back, show that *good* and *pleasant* have a similar use.

Draw attention in the rhyme below to the two adverbs (*up* and *down*) that were used in the previous chart.

II. Copy, and put in the right words:

1. Two can ride this ——
2. He has four little ——

III. Find, and copy three forms of writing the word TWO.

What is the horse that is spoken of?
Write two sentences about the horse.
Write two sentences about John and Kate.

Copy these lines:

"See-saw, up and down,
This is the way to go to town."

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CHART III

Adjective Introduced
Adverb Suggested
Capitals in Verse
Quotation Marks

HERE again we find a picture, with exercises of the same general nature as those in the preceding numbers. Some hints toward the treatment for this chart are given in the panel. The work for the *class* is in the several writing exercises; the work for the *teacher* turns mainly on the grouping of words according to their use.

The method might be somewhat like this:

In the first chart we found two words that told us of motion —*goes* and *comes*. What word in the first sentence of this chart tells us of moving?

What word in the third sentence?

Find the word *ride* in two other places on the chart.

Find the word *trot* in another place.

These two words are a sort of doing-words, or action-words.

What word in the second sentence tells us something *about* the horse—tells us *what kind of* horse he is?

What word in the third sentence tells us *what kind of* feet the horse has?

These two words—*strong* and *little*—are not names; they

cannot be used instead of names; they are not action-words. They tell us something about objects or things. They tell us *what kind of* things are spoken of. They are quality-words, or *describing*-words.

Find a *describing*-word on Chart I.

Find another on Chart II.

Use one word to *describe* this table; that chair; that desk.

Write five describing-words.

What words have you put into the blanks?

Horse and *feet* are—what? [Names.]

Must you always use capital letters when you write them?

What sort of names are they?

What mark did you put after *horse*? Why?

Read the rhyme that is printed at the foot of the chart.

What word in this rhyme is an action-word?

What two words go with this action-word to tell *how* the action is done?

Have you already written these two words—*up* and *down*?

SUPPLEMENTARY SUGGESTIONS.

What mark is put at the end of the first line?

Why is not the same mark used at the end of the third line?

What word does *he*, in the second line, stand for?

Write the word *three.*

Find on this chart two *signs* that are used to represent this word.

The second line of the rhyme, at the foot of the chart, begins with a capital letter. The first word of every line of poetry and of rhyme begins with a capital.

This rhyme is copied out of a book of rhymes. The words are *quoted.* These marks that you see here, at the beginning and at the close of the couplet, are called *quotation marks.* We use them when we write the exact words that some one else has used. They show, without our saying so, that the words are not our own, but have been used by another.

Finally, go over what has been learned before, and then review the new things introduced in this chart.

We now have a fourth kind of word to add to our list, *the describing word.* We have also learned something more about capitals and quotation marks. Be sure and fix everything firmly in the minds of the children.

Copy, putting in I, you, he, she, or it:

1. A boy scared the bird, and —— flew away.
2. I was looking, and —— saw —— fly.
3. Nell says that —— knows the boy.
4. May be she will tell —— who —— is.

> Which of these words do you use instead of your own name? Which do you use instead of the name of any one you talk to? Which do you use instead of the names of persons or things you talk about?

II. Copy, putting in is or are:

1. Teeter —— another name for see-saw.
2. Two feet and two feet — four feet.
3. Our horse —— never tired.
4. We say he ——, she ——, it ——; but we say we ——, you ——, they ——.

> Which word did you put in when only ONE was spoken of?
>
> Which word did you put in when MORE THAN ONE was spoken of?

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CHART IV

Personal Pronoun
"Is" and "Are"
Sentence Writing
Comma and Capitals

THIS number gives us two copying exercises of four sentences each. That they are something more than this is easily seen.

The ellipses in the first group of sentences are to be supplied by selection from the personal pronouns of the singular number, as named in the instruction. All of these pronouns have been used in the three charts that precede this one, and some attention has been given to the principal purpose served by this part of speech. If, in this first group of sentences, the correct choice of words to fill the blanks seems a little difficult, it will be seen on closer examination not to be so. Instruct the class that *all five* of the given words must be used. There are six blanks; consequently one of the words must be put in twice. No mistake will then be made; or, if made, it will be easily corrected by the pupil himself.

Be sure they agree with this:

1. A boy scared the bird and *it* flew away.
2. I was looking and *I* saw *it* fly.
3. Nell says that *she* knows the boy.
4. May be she will tell *you* who *he* is.

In the first panel, suggestions are given for eliciting from the class the distinction of the three persons—speaking, spoken to,

spoken of. Do not pass on until this is made clear to every pupil.

Then, by blackboard illustration, show that a like distinction in the use of the personal pronouns is made when *more than one* person or thing is speaking, spoken to, or spoken of. This will prepare the way for filling out intelligently the blanks in the last sentence of the chart.

In the second copying exercise the sentences are so prepared as to call to mind what has already been learned, and thus to give some help to pupils, as well as to arouse their interest. *Is*, singular, and *are*, plural, are the words to be supplied in the blanks.

The distinction of number in these action-words is easily to be shown by questions such as are given in the lower panel. In the last sentence this distinction is made still clearer by using *is* in connection with the singular pronouns just learned, and *are* in connection with the plural pronouns. It is not necessary here to refer to the singular use of *are*.

All of the sentences on the chart should, of course, be copied correctly, as well as filled out correctly. All of them begin with a capital letter, and close with a period. The first blank of the second sentence must be supplied with the pronoun *I*. Let it be written with a capital. Show that it is a word, that it is used *for* the name of the person speaking, and that it is always written or printed with a capital letter. Ask:

If it were not necessary to begin a statement with a capital letter, if this were not the rule, would there be any capital letters needed anywhere on this chart?

Where, and what, are they? [*Nell* and *I*.]
Why do we begin *Nell* with a capital?
Why is *I* a capital letter?
What word that is printed in 4 is used instead of a name?
What name is it used for?
How many words of this kind are printed in the last statement of the chart?

Explain the use of the comma in 2; of the hyphen in *see-saw*.

How many name-words in the first statement?
How many action-words?
What sort of word is *away*? [It is the same kind of word as *up* and *down*, which we have used before. Such words are used to tell *how* the action is done.]
What kind of words are *is* and *are*?
What kind of word is the first one in the second statement?
The third word in the fourth statement?

The pupil should be taught that all there is in language really is the using of *the right word in the right place*. But it requires practice, constant practice, to do this. Therefore, have the pupils write everything and write carefully. Writing is the best way to learn anything.

I. Write answers, using all the words of the questions, and no others:

TO THE TEACHER:

Select, in small type, six blocks of the Slide containing "yes-no" questions. Let each pupil write answers to the questions, the first set all statements, the second all questions, the third all commands. Explain the changes of initial capitals, and of terminal marks.

STUDY FOR LANGUAGE STUDY. What kind of word is *Is*? Point to *Nell*. What subject are the pupils to look at? Where does *Nell* show *puss* the alphabet? What does *puss* know? What would you do if you were *puss*? Why?

1. Is this Nell?
2. Is that a primer in her hand?
3. Is Nell showing puss the alphabet?
4. Does not puss know how to read yet?

I.
1. This is Nell.
2. That is _____
3. Nell is _____
4. Puss _____

II.
1. This is _____
2. There _____
3. That _____
4. Tea _____

II. Write answers, using only the words given:

1. Is this Nell, too?
2. Is there tea in the cup?
3. Is that the reason Nell holds it so high?
4. Would not tea be good for little puss?

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CHART V

Composition—First Steps
Changing Questions to Statements
Capitals and Punctuation

In earlier lessons learners have been called upon to copy sentences, and to make up simple statements of their own. They have not been asked to write a series of sentences, turning on one general subject, and dependent on and related to one another. To do this, even in the very simplest way, is to take a step in English composition.

It is not only unfair, but it is vain, to tell the beginner to "write a composition" about this, that, or the other. No one ever makes a successful beginning in that way. Nine adults out of ten would "make a bad fist" of the same thing. Pupils must be helped. To propose a task that cannot be fulfilled with reasonable effort is not to help, but to dishearten the learner.

Suppose that, instead of disheartening the learners, we give them a first lesson in composition that, to begin with, they can do, and do well, and one that, besides, shall please and stimulate while it teaches. Here are two such exercises.

Let the eight questions be read, four at a time. Call attention to the fact that all these sentences *are* questions, and that they are so *marked*. Explain the terminal mark, and point out that the answers pupils are asked to write must be marked by another sign. Transpose the first sentence orally. Write it on the blackboard:

This is Nell.

Explain the change of order without change of words, and then show why the capital in *Is* has become a small letter, and the small initial in *this* has become a capital letter.

Let all the questions be answered orally. It will appear at once that these lessons are something more than exercises in copying. The teacher will not fail to require complete statements in the *oral* answers as well as in those that are to be written. Each series of statements, when correctly written out, will result in a little "composition," of which the picture is the subject.

In full they are as follows:

I.

1. This is Nell.
2. That is a primer in her hand.
3. Nell is showing puss the alphabet.
4. Puss does not know how to read yet.

II.

1. This is Nell, too.
2. There is tea in the cup.
3. That is the reason Nell holds it so high.
4. Tea would not be good for little puss.

Some hints for word study are given in the panel upon the chart. Here, as elsewhere in the series, the references are back-

ward to earlier lessons, as often as this can well be done. For example, ask :

What kind of word is *tea*? *Primer*?

What two objects are the same in both pictures? [*Girl* and *kitten.*]

Both objects have names which are used in the lesson. [*Nell* and *puss.*] Why is *Nell* begun with a capital letter?

What word does *her* stand for in Exercise I.?

What does *it* stand for in Exercise II.?

~~What have you learned that is new on this chart?~~

Write the names of all the girls you have read about on these charts.

Write the names of all the boys.

Write something about Kate and Nell.

Write something about John and Harry.

Be careful to use the right kind of letters in writing these names.

Write answers, using only the words given:

1. Is this man made of snow?
2. Is his hat a wooden pail?

3. Are the boys pelting him?
4. Are they trying to knock his hat off?
5. Can you see how pale the man is?
6. Will he stand firm?
7. Will he not run away?
8. Will he take no notice of these rude boys?

1. Begin each answer with a capital letter.
2. Put a period at the end of each answer.

How the Piece will Read.

1. This man is made of snow.
2. His hat is a wooden pail.

Etc., etc., etc.

The teacher should explain so that every child will understand how to transpose these words to make new sentences. Call attention to the change in the mark at the end of the answers. Allow no new words.

CHART VI

Composition (continued)
Word-Review
Writing Statements

HERE again is a series of direct questions; that is, questions the answers to which are involved in the very terms of the interrogatories; questions which can be answered oftentimes by an inversion of the order of their words. Such were the questions of Chart V., and in this number all of the words given, and no others, are to be used in the oral and written answers (statements).

There is a slight advance in the length of the exercise. Proceed as before by requiring oral answers, thus preparing the way for—

"*Write* what you have *said*."

The resulting exercise will read:

1. This man is made of snow.
2. His hat is a wooden pail.
3. The boys are pelting him.
4. They are trying to knock his hat off.
5. You can see how pale the man is.
6. He will stand firm.
7. He will not run away.
8. He will take no notice of these rude boys.

The teacher should explain, so that every child will understand, how to transpose the words in order to make new sentences.

Call attention to the change in the mark at the end of the answers. This is an excellent way in which to show the difference between the period and the question mark.

The picture is sufficiently spirited, the composition easy to write, and the treatment pleasing. If we may properly "speak the truth, even while laughing," it is hard to say why we need always pull a long face at our studies. There are the soundest and gravest reasons for making education *pleasant to take.*

Verbal questions on this number may take either of several forms, as :

What words can you point out that are names of objects?

What words that *stand for* the names of objects?

Or,

What words can you find that are used in the same way as *wooden* in the second line?

What word in the third line stands for *the man?*

Still other questions will suggest themselves, as :

What is the first name-word used in this lesson?

Rewrite the second, third, and fourth of your answers, using name-words in place of *his*, *him*, and *his.*

Do you like the change? Why not?

If you should write *he* instead of *the man* in the fifth question, would the change be a good one? Why not?

What words does *they* in the fourth question stand for?

Why not use the words *the boys* in place of *they?*

Preparatory to the next step, show that the questions may be answered in other ways than by inversion of their very words—that, for example, most of these questions might be answered by a simple *yes;* or that, if the first question had been,

Did the boys *make* this snow man?

the most natural form of the answering *statement* would be,

The boys made [not *did make*] this snow man.

An additional exercise that will be interesting is to have each pupil select some one of the boys shown in the picture, and say something about him. These sentences may then be written, and care should be taken in regard to capitals and punctuation.

ORAL EXERCISE.

Preparatory to the exercise below practice on the following questions and simple changes of form:

Did the wind carry?
The wind did carry = The wind carried.
Did it go?
It did go = It went.
Did Dash see?
Dash did see = Dash saw.
Did he run?
He did run = He ran.
Did he catch?
He did catch = He caught.

Write answers, changing ONLY THE WORDS UNDERLINED:

1. Is this Master George, with his dog Dash?
2. Did the wind carry George's hat away?
3. Did it go off across the fields?
4. Did Dash see the hat go, and did he run and catch it?
5. Has he brought it back to his young master?
6. Is George saying "Good dog, good dog"?

SUGGESTIONS TO THE TEACHER:

The little story that the children will make from these questions will be found in the Manual to this series of charts.

Explain (1) the use of capital letters in proper names, (2) the sign of the possessive case in the second sentence, (3) the use of quotation-marks in the last sentence, and (4) the changes in capital letters and punctuation that the exercise requires.

The answers to Questions 1, 3, 6 will consist of simple inversions of the words. Show that the answers to 2, 5, 4 may be made in the same way, but that it will be easier and more natural to change the verb-forms, as shown at the head of the chart.

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CHART VII

Composition—Second Stage
Capitals, Terminal Marks, and Quotations
Sentence Explained

In the oral exercise and the suggestions printed in the smaller type on the face of the chart will be found hints for the essential work of this number.

The little composition that pupils are *compelled* to write will read thus:

1. This is Master George, with his dog Dash.
2. The wind *carried* George's hat away.
3. Off it *went* across the fields!
4. Dash *saw* the hat go, and he *ran* and *caught* it.
5. He has brought it back to his young master.
6. George is saying, "Good dog, good dog!"

Sign your names to what you have written, so that I can tell how each of you is getting along.

Pretty soon I shall look these papers over, and if I see places where changes would improve them, I will mark them.

But, first, I am going to tell you what it is that you have done. You have put six thoughts into writing. Each of them tells, or *states*, something, and so we call it a *statement*. Each begins with a capital letter, and ends with a period.

You have, however, done something more than write six statements. You have written *a composition*. Suppose [*writing*] I should write:

1. This is Nell.
2. George is a good boy.
3. The man is very pale.
4. Our horse has four feet.
5. Harry ran with the sled.
6. Kate is in the swing.

There are six statements; but they do not make *a composition.* They are statements that have nothing to do with one another, as you see.

But the six statements that you have written on these papers *have* something to do with one another. *They belong together.* They tell us a little story about the picture on the chart.

Now I want you to notice that you have written these statements *in the right order.* It is just as necessary to put the parts of a composition together in their proper order as it is to put the parts of a statement together in *their* proper order. Take this first sentence [putting on the blackboard the six sentences printed on page 31]. Suppose I should put the very same words together in this way:

George Master is Dash this with dog his.

That does not make sense, because the words are not in the right order.

It is just so with our little composition. Suppose we should change the first two statements about. You can all see that we don't want to talk *about* "George" till we know who "George" *is.* So, also, we must not put the fourth sentence before the third, because we can't say, "Off it went," till we know what "it" refers to.

A *composition* is a writing in which the parts depend on one another, because they are all about the same general subject. In this lesson of to-day, the subject of our composition is the picture—we have written about the boy, the dog, and the hat that are shown in it.

Require the underscoring of the action-words in sentences 2, 3, 4, as above. Then let their equivalents in the questions be pointed out. Most pupils will write the third answer thus :

It went off across the fields.

And a good result it will be ; but show that the answer will be sprightlier, and in this case better, if begun with the adverb as printed above.

What kind of terminal mark will it then require? Why? For the same reason it would be well to put an exclamation mark at the end of your answer to the last question.

Name, and explain, the three terminal marks used in this lesson.

Teach that both questions and answers, when in complete form, are *sentences*—a word not yet used on the charts.

Explain—

(1) the use of capital letters in proper names ;

(2) the sign of the possessive case in the second sentence ;

(3) the use of quotation marks in the last sentence ;

(4) the changes in capital letters and punctuation that the exercise requires.

The answers to Questions 1, 5, 6 will consist of simple inversions of the words. Show that the answers to 2, 3, 4 *may* be made in the same way, but that it will be easier and more natural to change the verb-forms, as shown at the head of the chart.

Point out that all of the questions begin with the same kind of word. Follow with other study of the parts of the sentence.

ORAL EXERCISE.

Preparatory to the exercise below practice on the following questions and simple changes of form:

Did I have?
I did have = I had.
Did I lend?
I did lend = I lent.
Did she whip?
She did whip = She whipped.
Did she lash?
She did lash = She lashed.
Did she ride?
She did ride = She rode.

Write answers, changing ONLY THE WORDS UNDERLINED:

1. Did I have a little pony? Was his name Dapple-gray?
2. Did I lend him to a lady, to ride a mile away?
3. Did she whip him? Did she lash him? Did she ride him through the mire?
4. Would I not lend my pony now, for all the lady's hire?

TO THE TEACHER:

Explain the required changes in capital letters and punctuation.

The outcome of this exercise will be the familiar lines found in the Manual.

Require the pupils to make a study of the picture.

Let each write a sentence about the horse, one about the boy and one about the dog.

Be careful about capital letters and punctuation in these little exercises.

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CHART VIII

Composition (continued)
Changing Questions to Statements
Second Use of Hyphen
Second Use of Apostrophe

THIS is a more difficult piece of work than the last, but it is only *one step* in advance, and that step is easy and practicable.

The purpose of the exercise is to continue the change of interrogative to declarative sentences. But there are changes of verb-form, and these are explicitly set forth in the oral exercise at the head of the chart. The little piece that will in this case be yielded by the process is the familiar and pleasing rhyme here given:

I had a little pony.
  His name was Dapple-gray.
I lent him to a lady,
  To ride a mile away.
She whipped him. She lashed him.
  She rode him through the mire.
I would not lend my pony now,
  For all the lady's hire.

Pupils should be required to write as many answers as there are questions, and each answer should be a complete statement, beginning with a capital and closing with a period. Note that the exercise contains two commas and a hyphen. Let these be accurately copied.

This little mark in *Dapple-gray* is a hyphen. You remember

that we had it the other day in the word *see-saw*. This mark shows that two words are compounded, or joined together, to make one, and such a word is therefore called a compound word. Other such words are *school-room*, *well-bred*, *blank-book*. Write these three compound words. This is one of the uses of the hyphen.

But that mark has another use. I will write upon the blackboard the word [writing] *syl-la-ble*. I have put in two hyphens, as you see, to separate the syllables of the word from one another. You will find the hyphen used for this purpose at the end of lines on every page of your reading-books, where it shows that a part of the word is printed at the beginning of the next line. We use this mark in the same way at the end of lines of writing.

Do you remember writing the word *Nell's*, with a little mark before the final *s*? This mark is called the *apostrophe*, and it is used to show possession or ownership. We had the sentence:

Harry is Nell's brother.

It showed there, you see, that Harry belonged to Nell as her brother. Nell was *possessed of* a brother named Harry. So we wrote, *Harry is Nell's brother*. We wrote *Nell* with an apostrophe and the letter *s*, thus:

Nell's

Now find on the chart the same mark used in the same way. [*lady's hire.*]

But we saw just now that the hyphen has two uses. And it

so happens that the *apostrophe* also has two uses. It not only shows possession, but it is often used to show that a letter or several letters are omitted. Thus we write *don't* for *do not*, and *I'll* for *I will*. Write, with the apostrophe, the short form of *I have* in the first sentence; of *would not* in the last sentence. *Lady's* means *of the lady*. Write out *the lady's hire* without using the apostrophe and *s*. [*the hire of the lady*.]

Supplement the oral exercise at the head of the chart by this:

In how many ways can you answer the first question in the lesson? You can answer it by saying *Yes*. But if you answered each of these questions by *Yes* or *No*, as you might, the written answers would not tell us much; they would not make a composition. You can answer the first question by saying:

I did have a little pony.

That would be using the very words of the question, and it would be a correct answer; but it would not be a *natural* one—you would not commonly say it that way. You can answer the question in another and more natural way by saying:

I had a little pony.

This last is the kind of change I wish you to make in answering all of the questions, *if you can do so*.

[The second and the last questions *require* answers by inversion.]

I. Copy the first verse. Note the three marks.

Boys and girls,
Come out to play;
The moon is shining
Bright as day.

Come with a whoop,
Come with a call;
Come with a good will,
Or not at all.

Name the first mark. What is it used for?

Name the second mark. What is it used for?

Name the third mark. What is it used for?

II. Copy, and put in the right words:

Girls __ boys, come with a good will, __ come not at all.

III. Copy, and commit to memory:

A thought, fully expressed, is a sentence.

IV. Copy these sentences:

1. Come out to play. (Command)
2. Will you come out to play? (Question)
3. You will come out to play. (Statement)

V. Write three commands. Three questions. Three statements.

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CHART IX

Conjunction
Semicolon
Sentence Defined
Types of Sentence

Of the five different exercises here given, the first turns upon punctuation and the use of capitals, the second upon supplying ellipses, the third upon the definition of "sentence," the fourth upon the types of sentence, and the last is a review test of acquirement; but all five of these exercises are, by intention, required to be *written*, since it is our prime object to develop ease and correctness in that form of expression.

The several lessons that should be devoted to this number will give learners some idea of the nature of the imperative sentence, will review them upon the subjects of questions and statements, and practice them in the use of one—the conjunction—of the two parts of speech that are connective. Incidentally, the semicolon is to be copied, and its use explained.

Teacher:—If you have copied the two stanzas correctly, you have used a new point, or punctuation mark. The period, as you know, is put at the end of a statement to mark a full stop; and the comma is used inside of a sentence to mark a slight pause. This new mark, which you see at the end of the second line of the lesson, is called a *semicolon*, and it is used where a greater pause occurs

than that which is shown by the comma. It does not need to be used so often as the period and the comma do.

Name three marks that are put at the end of sentences. Write these marks and their names. What two marks are used inside of the sentence? Write these two marks and their names. How many sentences in the two stanzas? How many capital letters? How many periods? Why have you written eight capitals with only two periods?

Read aloud the last stanza. What does the word *whoop* mean? What kind of word is it, then? [A name-word.] What other word in the same stanza means nearly the same thing? What word is thought of, but not used, in the last line?

In the script exercise, you have put in two little words. The first one joins words together—*girls* AND *boys*. The other one joins one part of a sentence with another part—*come with a good will*, OR *come not at all*. These words, *and* and *or*, are connecting or joining-words. Other common words of the same kind are *but*, *also*, *too*, *besides*, *because*, *if*, *except*, *though*, *nor*. Write these nine joining-words.

What action-word is used many times on this chart? [*Come.*] You learned about this word in Chart I. I will write on the board the sentence, *You will come*. When I write that, I assert or state something; I write a *statement*, and I put a period at the end of it.

Now I will write, *Will you come?* When I write that I make an inquiry, or interrogation; I ask a question, and the sentence I ask it in is itself called a *question*. The mark I put at the end of such a sentence is an interrogation mark.

Now, I will write by itself the action-word *Come*, beginning it with a capital letter. That means, *Come* (*you*) ! and may take the exclamation mark after it, because I say it shortly or suddenly, because I *exclaim* it. But it is a word which, when used in this way, is something more than an exclamation—it is a request or command, and such a sentence as *Come out to play* is itself called a *command*, and is usually followed by a period.

Pupils can now copy understandingly the three types of sentence, with their names, as given in IV.

In fulfilling the directions in V., the teacher should require the pupils to make sentences on subjects different from those on the chart. Something familiar should be chosen, and a command, a question, and a statement should be framed upon that subject. In this way, the pupils will see that they are constantly using one or other of these three forms of sentences, and that their whole conversation, whether in school, upon the playground, or at home, is made up of these different forms of expression.

I. Copy these **STATEMENTS.** Change each to a **COMMAND.**

1. The boys and girls will come out to play
2. You should think before you speak.
3. John will bring the book.
4. You can see the rainbow.

II. Copy these **QUESTIONS.** Change each to a **STATEMENT.**

1. Is a **STATEMENT** a sentence that states something?
2. Is a **QUESTION** a sentence that asks something?
3. Is a **COMMAND** a sentence that commands something?

III. Copy these **COMMANDS.** Change each to a **QUESTION.**

1. Give me your attention.
2. Take pens and paper.
3. Write very plainly.
4. Show me what you write.

TO THE TEACHER:
Let pupils commit to memory:
1. A **STATEMENT** is a sentence that states something.
2. A **QUESTION** is a sentence that asks something.
3. A **COMMAND** is a sentence that commands something.

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CHART X

Changing:

1. **Statements to Commands**
2. **Questions to Statements**
3. **Commands to Questions**

THE work called for in this number is but a piece of practice under the principles just developed. As a help to the performance of the several requirements, the statements, questions, and commands of the three exercises are so constructed as to be suggestive, because of association with earlier lessons, of the sentences pupils are to write.

Thus, in Exercise I.,

The boys and girls will come out to play,

recalls the command at the head of Chart IX.; and thus, also, the questions of Exercise II. point at once to the principles just taught.

Oral work of various sorts will occur to the experienced teacher. Thus the first sentence of the chart may be changed to a *question* as well as to a command, and the last sentence of the chart may be changed to a *statement* as well as to a question.

Attention will, of course, be given to the changes in punctuation and capitals that the several exercises involve. Thus, in the first exercise, two of the commands to be written will require the comma, and the last command will call for the exclamation mark.

in
by
to
—
large
little
bright

In the first sentence, what two things does **IN** bring together, or connect?

Does **IN** help to show what these two things have to do with each other?

What kind of words are **STARS** and **MOON**?

What kind of words have you placed before these names to **DESCRIBE** them?

What kind of sentence is the second script line, by itself?

What kind of sentence is the last script line?

I. Copy, and put in the right words

Baby is — the cradle.

Aunt Mary sits — her side.

Now, Mother will sing — the little one.

II. Copy, and put in the right words:

Sleep, baby, sleep—
The ____ stars are the sheep;
The ____ stars are lambs, I guess;
The ____ moon is the shepherdess—
Sleep, baby, sleep!

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CHART XI

The Preposition
Choosing Adjectives
The Dash
Word-Study

On this chart, as in others where the space would allow of it, hints of the principal features that are to be enlarged upon are given in panel and in the smaller type. For convenience of reference the panel is here reproduced.

In the first sentence, what two things does IN bring together, or connect?

Does IN help to show what these two things have to do with each other?

What kind of words are STARS and MOON?

What kind of words have you placed before these names to DESCRIBE them?

What kind of sentence is the second script line, by itself?

What kind of sentence is the last script line?

EXERCISE I.—In the orderly progress of the language work, the purpose of this exercise is to show something of the nature and use of the second class of connecting words, the prepositions. Three of the more familiar of these particles [*in*, *by*, *to*] are to be supplied in the written lesson.

The simple declarative sentences are such as to make it very obvious that the prepositions are connecting words. Each is *placed before* the noun or pronoun which it connects with another word. Explain that the preposition shows a relation between the words which it connects.

The written exercise will read:

Baby is *in* the cradle.
Aunt Mary sits *by* her side.
Now, Mother will sing *to* her little one.

EXERCISE II.—This again is an exercise in putting in the right words. It is well to compare these words with those supplied in the last exercise. Both are put before name-words. But while the former words were connecting words, called *prepositions*, these are describing words, or *adjectives*, such as we have had before.

Are the words that you have put into the stanza like each other in any way you can think of? We had the word *little* in the lesson about the see-saw. There it *went with* the name-word *feet*, and told you what kind of "feet."

Look on the chart at the words that come after the blank spaces. They are all name-words, and these other words that you have put before them are *describing* words.

You can see how the names of things and the words that describe the things go together here, as you might expect. The written exercise will read :

Sleep, baby, sleep—
The *large* stars are the sheep ;
The *little* stars are lambs, I guess ;
The *bright* moon is the shepherdess—
Sleep, baby, sleep !

At the end of the first and fourth lines of the song is a new mark. It is called the *dash*, and is generally used when there is a sudden change of thought, when, as in this case, the words that go before it would not lead you to expect the words that follow it.

Why is there a semicolon at the end of the second line ?

In writing the last exercise, the capitals and punctuation should be watched carefully.

Finally, review the new things learned on this chart, and enumerate all the kinds of words ~~so~~ far learned, requiring pupils to write one or more examples of each.

I. Copy, putting in **DESCRIBING** words:

1. This ink has a ——— (KIND OF) color.
2. Vinegar has a ——— taste.
3. The rose has a ——— smell.

II. Copy, and underline the words that tell HOW, WHEN or WHERE the action is done:

1. The deer runs swiftly.
2. The clock strikes hourly.
3. Yonder flies the kite.

1. HOW does the deer run?	(MANNER)
2. WHEN does the clock strike?	(TIME)
3. WHERE does the kite fly?	(PLACE)

III. Copy, and underline the words THAT COULD BE LEFT OUT:

1. Hush! baby is asleep.
2. O! see the rainbow.
3. Why! it is snowing.

TO THE TEACHER:

Other familiar interjections are *oh, alas, hello, hurrah,* and *indeed.* Let pupils use these in spoken sentences of their own, and write them in sentences from dictation. Point out that words like these always show some kind of feeling: that when we give utterance to feeling we speak earnestly, suddenly, or exclamatively: and that, hence, with these interjections we make use of the exclamation point. (Compare the second sentence of Chart I.)

Copy again, leaving out the words you have underlined.
Begin each sentence with a capital letter.
Write six sentences containing words indicating HOW, WHEN, or WHERE an action is done.

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CHART XII

Choosing Adverbs
The Interjection
Review of the Parts of Speech

NOTE.—I. The adjectives to be supplied—*black*, *sour*, *sweet*—are so obvious that the exercise will make only a slight draught upon the learners' powers. The formal likeness of the sentences to one another is such that attention may be concentrated upon the nature and position of the words to be supplied. Proceed as in former numbers.

II. This piece of copying presents adverbs of time, place, and manner, each next its verb, and each verb expressing positive action. The method, "Runs *how?* Strikes *when?* Flies *where?*" suggests itself.

III. This exercise is intended to draw some attention to the only part of speech yet to be noticed by itself. That the interjections may be omitted without changing the sense of the several statements, will lead the way to an explanation of the fact that they are a sort of *thrown-in words*, and that they also express some kind of feeling, as of wonder, fear, grief—hence taking the exclamation mark.

With the completion of this lesson it will be in order to say:

We have learned something about eight kinds of words. To ~~some~~ one or another of these eight kinds, all the words we use belong. Words are separated into these different sets because they are used in as many different ways.

Give a little talk upon the parts of speech, in such untechnical and colloquial terms as will show that the subject is really very simple and easy to understand. Perhaps the following outline will be found useful:

TEACHER:—I have just told you that there are eight *parts* of speech—that is, eight kinds of words that we use when we speak or write. There are no kinds of words but these eight. All of them, taken together, are the *whole* of speech. Now you can see why any one of them is called a *part* of speech.

Words are separated into parts of speech according to the *meaning* they are used to express, and not on account of the way they are spelled or pronounced. For instance, suppose I should say [writing on the blackboard],

1. A name is a *part* of speech.
2. It is hard for friends to *part*.

In these two sentences I have underlined two words, as you see. They are spelled alike, and they are pronounced alike, but they are two different parts of speech. In the first sentence, the word *part* is a name-word; in the second sentence, the word *part* is an action-word.

I will now show you that by using only two of the parts of

speech you can say things—express thoughts—rightly and fully. I will write:

1. HARRY *ran.*
2. HE *ran.*

Both of these are sentences. Each fully expresses a thought. Each, when written or printed, begins with a capital letter and ends with a period. The first sentence consists of a name-word and an action-word. The second sentence has the word *he*, used for a name, and the same action-word, *ran*. This is the shortest kind of sentence. You cannot have a sentence without an action-word, nor any sentence without another word—either a name or a word that *stands for* a name—about which the action-word tells, asserts, states something. *Harry* is not a thought, and it is not a sentence. *Ran* is not a sentence. But *Harry ran* is a sentence; it fully expresses a thought.

There is another kind of words that *describes* things, tells what kind of things they are, and which for that reason goes with the names of things. I will write:

LITTLE *Harry ran.*

[Develop the adjective.]

There is another kind of words that shows *how*, *when*, or *where* things are done. It usually goes with the action-word or doing-word of a sentence. I will add a word of this kind, on the blackboard:

Little Harry ran SWIFTLY.

[Develop the adverb.]

Then there is another kind of words that joins other words or sets of words together, like this:

Nell AND *little Harry ran swiftly.*

[Develop the conjunction.]

And there is a kind of words that not only does this, but shows also what the words that are joined together by them have to do with each other. Thus:

Nell and little Harry ran swiftly WITH *the sled.*

[Develop the preposition.]

Finally, you have just been studying about a kind of words very much unlike any of these—words that are thrown in amongst the others, and which stand by themselves to tell of some sort of feeling. Thus:

O! *see them run.*

[Develop the interjection.]

In the Review of Principles and Rules at the head of Chart XLVIII., the parts of speech are for the first time technically named. It may, in the case of some classes, be deemed advisable to adopt the grammatical nomenclature at this point. But whether this be done or not, it is all-important to show the

grouping of the parts of speech by their functions, and some such diagram as this might be put upon the blackboard:

1. noun 2. adnoun (adjective) 3. pronoun	4. verb 5. adverb

6. preposition 7. conjunction 8. interjection

showing why 1, 2, and 3 are associated; then how 4 and 5 are related; and finally that 6, 7, and 8 are uninflected particles.

Pupils should practice making sentences containing only certain parts of speech. By observation they will readily learn what are the essential parts—the noun and the verb. They can also vary their exercises by constructing sentences containing all the parts of speech, such as:—

O! see Nell and little Harry run swiftly with their sled.

Whatever excites interest in this kind of work is profitable and adds greatly to the success of the teacher.

I. 'Tis is a short form of it is.—Copy:

'Twas = It was. 'Twill = It will.
'Twere = It were. 'Twould = It would.

II. Can't is a short form of can not.—Copy:

Won't = will not. Shan't = shall not.

III. Aren't is a short form of are not.

1. Write the short form of NOT with each of the following words:
2. Write twelve sentences, each containing one of these short forms:

do	is	has	could
does	was	have	would
did	were	had	should

IV. I'll is a short form of I will.

1. Write the short form of WILL with each of the following words:
2. Write six sentences, each containing one of these short forms:

I you he she we they

V. I'd is a short form of I would and I had.

1. Write short forms of WOULD and HAD with each of the following words:
2. Write twelve sentences, each containing one of these short forms:

I you he she we they

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CHART XIII

Familiar Abbreviations marked by the Apostrophe

PUPILS have now used most of the marks of punctuation, taking that term in the broad sense which makes it include quotation marks and apostrophe, as well as period and comma. This chart exhibits the use of the apostrophe to mark certain ellipses.

These abbreviations are a shortening not only of the written and printed forms, but of the *spoken words*, as might have been expected from the fact that ease of utterance, not of writing, has given rise to them. Accordingly, these forms are conversational, appearing in print only when print reproduces conversation.

These familiar abbreviations, marked by the apostrophe, occur in connection with the use of the auxiliary verbs (with the exception of a few poetical forms, such as *e'er*, *ne'er*, *o'er*, and *e'en*), and this chart presents all of these short forms that are sanctioned by good usage, if the following additions be noted. In colloquial speech *am* is often shortened to *'m* after *I; have* to *'ve* after *I, you, we, they; are* to *'re* after *you, we, they;* and *is* to *'s* after *he, she, it, that, there, where.*

The abbreviations are thrown into their natural groups. Those in the first exercise are found for the most part in poetry. Those in the second exercise are irregular.

Sun.	Sunday	Wed.	Wednesday
Mon.	Monday	Thurs.	Thursday
Tues.	Tuesday	Fri.	Friday
		Sat.	Saturday

Jan.	January	Jul.	July
Feb.	February	Aug.	August
Mar.	March	Sept.	September
Apr.	April	Oct.	October
	May	Nov.	November
Jun.	June	Dec.	December

Benj.	Benjamin	Geo.	George
Wm.	William	Jas.	James
Chas.	Charles	Jno.	John
Thos.	Thomas	Jos.	Joseph

A.M.	forenoon	U.S.	United States
P.M.	afternoon	N.B.	Take notice

Copy these words and their short forms. Notice capital letters and periods.
Write seven sentences, each containing the name of a day.
Write twelve sentences, each containing the name of a month.

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CHART XIV

Familiar Abbreviations marked by the Period

THE abbreviations on this chart are marked by a symbol like the period, and which may be so called. In contrast with the short forms which take the apostrophe, these abbreviations are made for convenience *in writing and printing*, and nearly all of them require the full form when spoken.

In the first group we have the short forms of the names of the days of the week, and in the second group, of the names of the months. *May* is too short to require abbreviation. The next group gives the short forms of familiar Christian names. It is not customary to abbreviate feminine names except by the use of their initials. Finally, there are abbreviations by initial letters only. The Latin words of which three of these are initials need not be here presented.

The copying of each of these exercises should be followed by the tests of requiring the writing of the abbreviations from the (given) full forms, and *vice versâ*.

NOTE.—Some writers make a distinction between the short forms marked by the apostrophe and those marked by the period, calling only the latter abbreviations, and giving the name of *contractions* to the former, on the ground that the short forms marked by the apostrophe are contracted from two words (which is not always the case, as in *ne'er*, *o'er*), and on the ground that those marked by the period are words of which the terminal letters are cut off (which is not always the case, as in *Dr.* for *Doctor* and *do.* for *ditto*). The distinction, even if it could be maintained, seems needless.

Supt.	Superintendent	**Mr.**	Mister
Prin.	Principal	**Mrs.**	Mistress
Prof.	Professor	**Messrs.**	Sirs
Rev.	Reverend	**Esq.**	Esquire
Dr.	Doctor	**Hon.**	Honorable
Lieut.	Lieutenant	**Gov.**	Governor
Capt.	Captain	**Sec.**	Secretary
Maj.	Major	**Ed.**	Editor
Col.	Colonel	**Jr.**	Junior
Gen.	General	**Sr.**	Senior

TO THE TEACHER:

Other abbreviations that meet the eye daily, either in the newspaper or in other reading, are given below. Let them be (1) copied from the blackboard, (2) used as oral sentences, (3) used in sentences to be written from dictation.

Co.	County
Co.	Company
Av.	Avenue
St.	Saint
St.	Street
No.	Number
Do.	Ditto
P. S.	Postscript
P.O.	Post-Office
Mem.	memorandum
viz.	namely
etc.	and so forth
do.	and so forth
inst.	this month
ult.	last month
prox.	next month
e.g.	for example
i. e.	that is

CLASS EXERCISE

I. These words are titles of address.
Their short forms are used in printing and in writing.

II. Copy, with their short forms, the first ten words; the last ten words.

III. Use each of the words in a spoken sentence. Write each short form with the name of some person.

IV. Write the short forms of
Reverend Mister,
Major General,
Lieutenant Colonel,
Reverend Doctor,
Lieutenant General.

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CHART XV

Other Common Abbreviations marked by the Period

THE abbreviations shown in this number are marked by the period for the reason already given—that of convenience in writing and printing. There is no shortening of the *spoken* words.

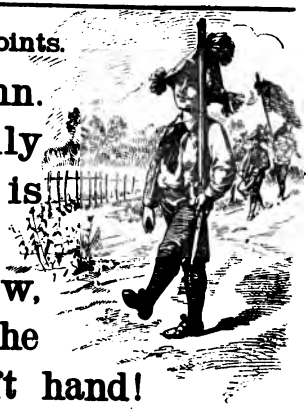
The principal group gives all of the common abbreviations of *titles* and *forms of address*. In the panel is a list, for blackboard reproduction, of the miscellaneous short forms that are in constant use.

The abbreviations of the names of the States of the Union would require more space than need here be taken up with them. These may be shown upon the blackboard.

The abbreviations that are found in the tables of Denominate Numbers in Arithmetic, have a technical, not a literary, use, and will best be learned in the study of numbers. With these exceptions, Charts XIV. and XV. exhibit all of the familiar abbreviations to be met with in the printed page.

An outline for class study is given in the smaller type of the chart.

I. Copy. Notice capitals and points.



This is our boy John.

The Fourth of July has come, and he is playing soldier.

See his fine, new, paper hat, and do see the big musket in his left hand!

Don't shoot anybody, John.

II. Write sentences in answer to these questions:

Who is this boy?

What is he doing?

(In) (which hand is his musket?)

QUESTIONS.

To be answered orally.

I. What kind of sentence is the first one (Chart IX)? The last one? Why is the capital letter used in *Fourth*? Find an abbreviation in the reading-lesson. How is it marked (Chart XIII)? What mark, at the end of the third sentence? Why is it used?

III. Why are quotation marks put about the question and about the answer? The rhyming answer is just two words. Taken alone, these do not express or assert anything (Chart IX). They are not a sentence. Why then is *A* written as a capital letter?

III. Copy these lines:

"Who comes here?"
"A grenadier." (comes here)

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CHART XVI

Composition—Third Stage
Answering Indirect Questions
Interrogative Pronouns

THIS chart calls out a kind of composition more difficult than any that has preceded it. Answers to *indirect* questions cannot be made by mere inversion, either with or without changes of grammatical form; the pupil must here draw a little upon his own powers of expression. *Yet he is not perplexed with vague and impossible requirements.* He is asked specific questions about a picture that is before his eyes, and on a subject he has just been reading about.

It is mainly as a help to this written work that the picture and the reading lesson that goes with it have been provided. They furnish sure clues to the thought, leaving the pupil to put this into his own words, without too much help from the text.

The indirect questions of II. are introduced by the interrogative pronouns *who, which, what.* Suitable answers, in the form of complete statements, will explain the picture.

Note the natural form of the question, *Which hand is his musket in?* as opposed to the form, *In which hand is his musket?* which is not vernacular English—that is, it is not the English any one speaks. It is often better and more forcible to put the preposition at the end of the clause or sentence, as, *What is he playing* WITH? *Where is he going* TO? We must avoid, as Lowell says, "starching our language, and smoothing it flat with the mangle of a supposed classical authority."

I. Copy this little story from dictation, and be careful to use capital letters and points correctly.

Sarah has been talking to her pet. Uncle Henry gave the bird to her. It sings and sings every time the little girl comes into the room.

Just now, Sarah said, "Poor thing, your wings were made to fly with. To-morrow morning I will let you go."

II. Write these questions, and sentences in answer to them, and be careful to use capitals and points correctly.

Where is Sarah's bird?
How did she get it?
When will she let it go?

1. Write six questions, using WHO, WHICH, WHAT, HOW, WHEN, WHERE.
2. Write six answers to your questions.

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CHART XVII

Composition (continued)
Use of Quotation Marks
Interrogative Adverbs

THIS chart continues the special requirement of the preceding number—the writing of answers to *indirect questions;* but in this case the interrogative words are adverbs of manner, time, and place. The answers called out point more to the text than to the pictures, though these are a help. It is, therefore, desirable in this case that they should first be given orally, and in the learner's own language rather than in the words of the chart.

Hints for the Teacher.—What are the chief things that this little story tells us about? What, then, should you think would be a good name, or *title*, for the story? [*Sarah and Her Pet*, or, *Sarah's Bird.*] You will find such titles at the head of your reading lessons. What is the use of them?

What is the mark at the end of the first line? What is it here used to show? Find another hyphen on this chart. Why is it used in *to-morrow?* [*to*-morrow = *on the* morrow.]

How many names of persons on the chart? What word does *Sarah* use instead of her own name? Where and why are quotation marks used?

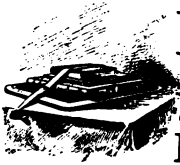
The interrogative pronouns and adverbs are few, and pupils should now be ready for a writing lesson responsive to all of the principal ones.

I. Read these statements:

Here stands little Peter by the roadside.
He is doing nothing. That is all he has to do just now.
Peter looks as if school was out, but by and by he will learn all of his lessons for to-morrow.

II. *All work, and no play,*
Makes Jack a dull boy;
All play, and no work,
Makes Jack a mere toy.

III. Write sentences in answer to these questions:



Who is this lad?
Where is he standing?
What is Peter doing?
How does he look?
When will he learn his lessons?

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CHART XVIII

Composition (continued)
Review of Interrogatives
Word-Study

I. THE series of indirect questions should first be answered orally. The requirement of framing the answers in the complete sentence form having been complied with, individual varieties of expression may then be encouraged.

II. The script is no more than an exercise in copying that has some little appositeness to the lesson proper. Parallel talks about the things written would here show—

(1) Why *makes* is in the singular; (2) why the commas are used; (3) that the word *no* as here used (= not any) is a very different thing from *No* in its use as a responsive, where it has the value of a negative declarative sentence.

III. It is proper that the reading lesson should be used as a help, and even as a guide, for the fulfilling of this last requirement. If the resulting composition consists of this:

> This is Peter.
> He is standing by the roadside.
> He is doing nothing.
> He looks as if school was out.
> He will learn his lessons by and by.

and it is properly punctuated and capitalized, the outcome will be commendable. Show how, by the use of connectives and qualifiers —*little*, *but*, and the like—an easier flow may be given to the piece.

I. Copy, and commit to memory ~~these two rules~~:

1. The plural number of most names is made by adding **s** to the form of the singular number.
2. The plural number of names which end with **s, x, sh,** or **ch** (soft) is usually made by adding **es** to the form of the singular number.

II. Rule paper or slates, and write the plural forms of these names:

clock	lunch	inch	wish
box	desk	class	table
chair	dress	slate	pencil
bench	ax	speech	chart

III. Copy, and commit to memory ~~this rule~~:

3. Names that end in **y** after a consonant change the **y** to **ie** before adding **s.**

IV. Write the plural forms of these names, and make sentences containing the words:

lady	valley	cherry	lily
sky	story	turkey	cry
day	body	copy	key
berry	way	study	fly

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CHART XIX

Number in:

1. **Nouns**
2. **Pronouns**
3. **Verbs**

PRECEDE the exercises with an oral lesson explanatory of Number. The following will serve as an outline:

Copy from the blackboard:

1. *Number* tells us whether one thing, or more than one thing, is spoken of.

2. When a single thing is named, the number is called *singular.*

3. When more than one thing is named, the number is called *plural.*

In order to show which of the two numbers is meant, there is almost always a difference in the *form* of the words used as names. Sometimes, also, there is a difference in the form of the action-words that go with these names. Thus [blackboard]:

singular . . .	The *man* called.	*He* called.
plural . . .	The *men* called.	*They* called.

---

singular . . .	The man He	*has* called.
plural . . .	The men They	*have* called.

You see that when I used the *name* "man" in a way to make it mean more than one, I had to change the form of it, and write "men."

So, too, I found that the word "he," that stands for "man," would not do to use *instead of* the plural "men." I had to use the word "they."

And so, again, the *action-word* "has," that I used to tell that *one* man "called," I was compelled to change to "have" when I wanted to say the same thing about *more than one.*

All three of these parts of speech as I have written them here —names, for-names, and action-words—have changes of form to show changes of number.

Pupils are now ready to copy (1) and (2) at the head of the chart. Common nouns to illustrate the rule for *regular* formation of plurals (1) should be put upon the board. Pupils should be told that the greater part of all names form the plural in this way, and that all of the following exercises in Number as applied to names are founded upon *exceptions* to this rule.

Preliminary to Exercise II. give *the reason* for the addition of *es :*

The plural number of names which end with *s*, *x*, *sh*, and *ch* (soft) would be easy to *write* by adding to them *s* alone ; but it would be difficult as well as unpleasant to *speak* them if so formed. Accordingly we add *es*, and by so doing we make another syllable, as, *box*, *boxes ; bench*, *benches*, etc.

Before Exercise III. explain that the letters *a*, *e*, *i*, *o*, *u* are

called vowels, and that all of the other letters are called consonants. (That *w* and *y*, except when used at the beginning of a word or a syllable, are vowels, is a refinement that need not here be considered.) Then require the copying of this [blackboard]:

1. The letters *a*, *e*, *i*, *o*, *u* are vowels.
2. All the other letters are consonants.

Preliminary to Exercise IV. pupils must be told that names ending in *y*, when this is *not* preceded by a consonant, form the plural "regularly;" *i.e.*, according to rule.

The teacher should make constant use of chalk and blackboard, illustrating everything. Writing them on the board—

Here we have the nouns *lady*, *valley*, *day*, *sky*, *boy*, *cry*, *fly*, *guy*, all ending in *y*. But when I write their plurals, note the difference—

ladies	days	boys	flies
valleys	skies	cries	guys

four ending in *ies*, and four in *ys*. Whenever we have *ay*, *ey*, *oy*, and *uy* in the singular we find *ays*, *eys*, *oys*, and *uys* in the plural.

In both Exercise II. and Exercise IV., pupils should be required to *reverse* the given process—they should write the singular forms of the plurals that they have themselves made, after these have been passed upon and corrected, and while the chart is folded and out of observation.

I. Fifteen names that end in f or fe form the plural by changing these to ves.

Commit the above rule to memory, and write plural forms of the following words:

beef	half	life	sheaf	wife
calf	knife	loaf	shelf	wolf
elf	leaf	self	thief	wharf

II. A very few of the names that end in O form the plural by adding es.

Commit the above rule to memory, and write plural forms of the following words:

echo	cargo	tomato	volcano
hero	motto	calico	tornado
negro	potato	buffalo	mosquito

III. Copy the following singular and plural forms, and write sentences containing the singular forms:

Singular	Plural
man	men
woman	women
foot	feet
tooth	teeth
goose	geese
mouse	mice

Singular	Plural
child	children
ox	oxen
penny	pennies, pence
brother	brothers, brethren

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CHART XX

Irregular Plurals
Written Spelling
Sentence Writing

THE copying exercises of the last chart called for the writing of plurals upon a principle that was laid down. For certain deviations from the rule *reasons* were given; and to make sure that these reasons were understood, the examples were intermixed with other examples governed by regularity.

On this chart, however, the plurals required to be written are all of them *arbitrary* exceptions to the rule. They must be learned as such by repeated practice.

The fifteen irregular plurals of the first exercise form an exhaustive list, if the word *staff* be excepted. This may have either *staffs* or *staves* for its plural. All other nouns ending in *f* or *fe* form the plural regularly.

The second list contains only those names ending in *o*, and which take the plural addition *es*, that are quite familiar in use. Most nouns ending in *o* form the plural regularly.

The irregular plurals of the third exercise are in constant use, and their changes of form must be fastened in the mind by practice and review. The nouns of the first set form their plurals by *internal* changes; those of the second set by *terminal* changes.

I. Copy these names, arranging the singular forms in one column and the plural forms in another:

lady	cargo	teeth	copies
women	keys	bench	child
knives	brethren	pence	boxes
calico	classes	stories	oxen

II. Copy, putting in **RUN** or **RUNS**, **FLY** or **FLIES**, **SING** or **SINGS**:

1. The horse —— 2. Horses ——
3. Kites —— 4. The kite ——
5. The bird —— 6. Many birds ——

III. Copy:

Singular	Plural
this	these
that	those

TO THE TEACHER:

In the first exercise require the writing (1) of the singular forms of the plural nouns, and (2) of the plural forms of the singular nouns.

In the second exercise dwell upon the fact that the plural sign of nouns is the singular sign of verbs.

In the third and fourth exercises show that THIS, THAT, THESE, THOSE are used to point out a particular thing or particular things. Show also that THIS and THESE are used in speaking of things near, while THAT and THOSE are used in speaking of things farther off.

IV. Copy, putting in **THIS** or **THESE**, **THAT** or **THOSE**:

1. Two of —— books in my hand are new.
2. Let me see —— paper you are reading.
3. See the beautiful colors of —— clouds!
4. Our next lesson will begin where —— lesson ends.

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CHART XXI

Tests in Number
Supplying Ellipses
This, That, These, Those

THE first exercise of this chart affords some test of what has been acquired from the last two numbers. After the writing of—

(1) the singular forms of the plural names, and
(2) the plural forms of the singular names,

elicit from the class the Number of the several names as pointed to, one by one, upon the chart.

From the oral introduction to Chart XIX. pupils have seen that action-words may take a change of form to indicate Number. Show by blackboard illustrations how the plural sign of names is the singular sign of action-words. This distinction, if made very clear, will avert much confusion at a later stage.

TEACHER [pointing to 1. *The horse*—] : What is a sentence? Are these two words a sentence? What kind of word is *horse?* What other kind of word *must* you have with it in order to make a sentence? In what number is the word *horse?* What, then, should be the number of any action-word that you put with it to make a sentence?

I will write these two words, *The horse*, on the blackboard. After them I will write the action-word *runs*. *Now* it is a sentence. It fully states a thought. It begins with a capital letter, and ends with a period.

The name *horse* is singular. How would it be written if more than one horse was meant? The action-word *runs* is singular. How would it be written if the statement made was about more than one horse? Now, fill out all the blanks with the words in the list, so as to make sentences.

The written exercises should read:

1. The horse runs.
2. Horses run.
3. Kites fly.
4. The kite flies.
5. The bird sings.
6. Many birds sing.

The four sentences of the fourth exercise are so prepared as to compel, in each case, the choice of the suitable adjective-pronoun from the table. The common misuse of these words, as in "*them* books," "*those* kind," will already have called for frequent oral correction. Show that in addition to the distinction of number, these pronouns refer to *particular* things.

Then show that *this* and *these* are used in speaking of things near, while *that* and *those* are used in speaking of things further off.

The written exercise should read:

1. Two of *these* books in my hand are new.
2. Let me see *that* paper you are reading.
3. See the beautiful colors of *those* clouds!
4. Our next lesson will begin where *this* lesson ends.

You have seen that *names* have different forms to show that they mean one thing or more than one thing; and you

have seen that *action-words* have different forms, according as the names that they go with and tell about are names of one thing or of more than one thing—are singular or plural. In this case you see another kind of word that has different forms for singular and plural.

What kind of word is it? I have told you, and you can see that *this* and *that*, *these* and *those* are used to point out a particular thing or things. In a certain way, then, these words are *describing*-words. They do not give a full description, but they do tell us something about the names they are put with. They tell us that things are near or further off, and that certain things are meant rather than any other things which the names they go with might refer to.

In the second and fourth exercises, the skilful teacher will in some way suggest the idea of agreement. Don't make the bare statement that the verb must agree with its subject in number, or that the pronoun must agree with its antecedent in number, but let the pupils discover this for themselves—let them evolve the rule of grammar that is here so plainly indicated. It is very rare that a child will say, "Horses runs" or "Many birds flies." Long before the child knows anything about form or grammar, he can be trusted to decide such things as this by the simple rule, whether it *sounds right* or not. This is a much better test than an appeal to a set rule of grammar.

The fourth exercise, recalling a former one, will be found easy and attractive. The order of the words supplied will be:

they, him, his, he, them, their.

With the performance of the tasks set to them on this chart, pupils will have made practical use of *all* the types of verbal change which result from the principle of Number.

Prepare the way for the new topic of the next chart by some such oral lesson as this:

my *birthday,*	**our** *copying lesson,*
his *hat,*	**their** *snowballs.*

Let us look a little at these words, *my, our, his, their.* I will write them here on the blackboard.

With *my* I will put *mine,* with *our* I will put *ours,* with *their* I will put *theirs,* and with *his* I will put *her* or *hers* and *its.* You use all of these words every day. Some of them are singular and some are plural.

Forgetting for a moment about their number, there is a respect in which all of these words have resemblance to one another. What do you mean by **my** *birthday?* You mean that the birthday belongs to you—that it is *yours.* Let us put that word *yours* on the board here with the others.

I could say of this birthday we are talking about that it is *your* birthday. There is another word—*your;* let us put that on the blackboard, too.

Now, you may see that when we use any of these words which I have put together in a group, we mean that something

belongs to [pointing to *my*, *mine*] **me,** [pointing to *your*, *yours*] or to **you,** [pointing to *his*] or to **him,** [pointing to *her*, *hers*] or to **her,** [pointing to *its*] or to **it,** [pointing to *our*, *ours*] or to **us,** [pointing to *their*, *theirs*] or to **them.** This is the way that words of this kind are changed in order to make them show ownership or possession. When so changed they are called *possessive.*

These words that stand for names—these *for-names*, as we have called them—are changed to make them possessive just by spelling them differently, as *I* to *my*, and *we* to *our*. Now, when we want to change the name-words that these words may stand for to make the names themselves show possession or ownership, we do something more than this —we use the apostrophe, a mark you have already learned about. The way name-words, or names, are written when they are possessive you will see in the next lesson.

In connection with this chart it will be well to review Chart IV., which also contains exercises on the personal pronoun, discriminating both as to the use of the proper word to distinguish the persons speaking, spoken to, or spoken of, and also singulars and plurals.

In these exercises, the idea of agreement of the name-word, or pro-name, with the action-word can be brought out. We would never say, "We am" or "I are," and the best reason that can be given at this stage, as in the case of the last chart, is that such expressions do not sound right.

I. COPY, AND MEMORIZE THESE TWO RULES:

TO THE TEACHER:

1. The possessive form of plural names that end in S is made by adding an apostrophe.
2. The possessive form of all other names, whether singular or plural, is made by adding an apostrophe and S ('S).

II. WRITE THE POSSESSIVE FORMS OF THESE SINGULAR NAMES:

Charles	lady	Thomas	boy
bench	child	teacher	box
book	girl	pupil	mouse
slate	dress	class	fly

III. WRITE THE POSSESSIVE FORMS OF THESE PLURAL NAMES:

oxen	men	women	sisters
horses	girls	brothers	children
boys	leaves	ladies	gentlemen

IV. COPY THESE POSSESSIVES, PUTTING THE SINGULARS IN ONE COLUMN, AND THE PLURALS IN ANOTHER:

man's	fly's	woman's	axe's
brothers'	men's	father's	ox's
lady's	son's	women's	oxen's
sister's	ladies'	class's	horse's

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CHART XXIII

The Possessive of Nouns
Written Practice
Tabular Tests

PUPILS have learned that certain pronouns are possessive—some of them modified in form, as *your* from *you*, *his* from *he*; and others wholly different words, as when *my* is the possessive of *I*, and when *our* is the possessive of *we*. The personal pronouns are very few, and it has been possible to name them all, and to show their several forms.

The change of form due to number being understood, the next step is to prepare the way for the statement of the laws governing the possessive forms of nouns. All nouns form the possessive case *according to rule*.

I will write upon the blackboard the word *boys*. Now I will write it in a sentence: *The* **boys** *have new hats*. That word *boys*, as you know, means more than one, is plural. The sentence tells us that *the new hats belong to the boys*. We can say that in another way: *The* **boys'** *hats are new*. I will write that on the blackboard. I have changed the form of the word *boys*, you see. It is now possessive, and the sign of the possessive of plural names that end in *s* (and almost all plural names do end in *s*) is simply the added apostrophe after that *s*, as you see I have written it. Copy Rule 1 from the chart.

Now I will write the word *men* upon the blackboard. That is plural, too, as you know, but like a few other names which you have already learned about, it is a plural *that does not end in s.* So it does not take the possessive form merely by adding an apostrophe, as *boys* did.

I will write upon the board: *The hats of the* **men** *are new.* Under it I will write the possessive form of the same statement: *The* **men's** *hats are new.* You see that in this case I have added not only an apostrophe, but also an *s.*

Now, if I wanted to write the possessive form, but wanted to speak of one man only, how should I do it? I should write: *The* **man's** *hat is new* [writing it]. You see that I have again made the name possessive by adding not only an apostrophe but also an *s*, just as I did with the plural form, *men.*

So, also, if I want to write the possessive form of *The hat of the* **boy** *is new*, I should put it thus [writing]: *The* **boy's** *hat is new.* Here, again, I have used not only the apostrophe but also an *s* in making the possessive form. Now copy Rule 2 from the chart.

To help you to remember these rules, I will put this on the blackboard:

	name	*possessive form*
singular . . .	boy	boy's
plural	boys	boys'
singular . . .	man	man's
plural	men	men's

Copy this. Now look in the column where the possessive forms are. You see that all but one of these forms are made by adding an apostrophe and an *s*. The one that is made possessive by adding the apostrophe alone is *boys'*. This word is plural, and its common form to make it mean more than one ends in *s*. To put another *s* at the end of the word, and after the apostrophe, would make it *hard to say*.

Remember that plurals ending in *s* have only the apostrophe to mark the possessive form.

Remember, also, that *all other names*, whether singular or plural, form the possessive by adding the apostrophe and *s*.

Other exercises in the change of form of nouns in the possessive case should be drawn from assigned pages in the reading-book. It may be pointed out that singular nouns which end with the **sound** of *s*, *x*, *z*, *sh*, or *ch* (soft) have, by reason of the added *s* in the possessive case, an additional syllable; as, *Charles's hat*, *class's lesson*. The possessive singular forms *conscience'*, *righteousness'*, etc., are mere survivals of early usage—a half-dozen rare and arbitrary exceptions to rule that need not be noticed.

I. Rewrite these statements, changing the underscored words to the plural form:

1. The leaf is green.
2. This story is interesting.
3. The lady's hat is new.
4. The child likes to play.
5. The dress is pretty.
6. That man lives in New York.
7. I am writing my language lesson.

TO THE TEACHER:
I. By this chart teach that when certain words in a sentence change from the singular to the plural form, other words must also change; as, —
leaf — is
leaves — are
II. Test the child's own sense of right sounding forms. Try incorrect forms; as, —
Children — likes
Men — lives
We — am
III. Correct common errors of a similar nature.

II. (a) Copy these expressions:

1. the lessons of the classes
2. the voices of the girls
3. the colors of the lilies
4. the limbs upon the trees
5. the nests of the robins
6. the wings of the butterflies

(b) Rewrite, changing the last three words of each to one word of possessive form.
(c) Then change all plural forms to singular.

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CHART XXIV

Review of Number and Possession in Known Words

THIS chart provides a test review of the *number* of nouns, pronouns, and verbs, and in the writing of the *possessive forms* of nouns and pronouns.

Some help, in Exercise I., is given by underscoring the words whose forms are to be changed in the writing of the new sentences. Nothing is required of pupils that the work of preceding numbers has not prepared the way for, since the review is *not only of principles but of words.*

The first written exercise should yield this :

1. The leaves are green.
2. These stories are interesting.
3. The ladies' hats are new.
4. The children like to play.
5. The dresses are pretty.
6. Those men live in New York.
7. We are writing our language lesson.

The requirement (*b*) should result in this :

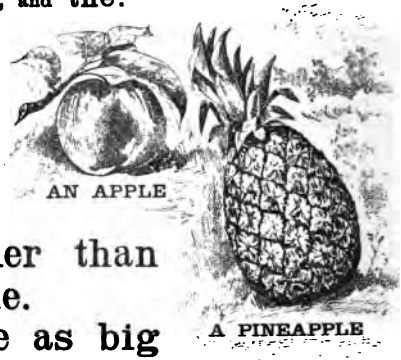
1. the classes' lessons
2. the girls' voices
3. the lilies' colors
4. the trees' limbs
5. the robins' nests
6. the butterflies' wings

The requirement (*c*) should give us this :

1. the class's lesson
2. the girl's voice
3. the lily's color
4. the tree's limb
5. the robin's nest
6. the butterfly's wing

I. Copy, underlining an, a, and the:

1. These pictures show us an apple and a pineapple.
2. The apple is much smaller than the pineapple.
3. The fruits are as big as the pictures you see here.



II. Copy, underlining AN, A, and THE:

1. AN is used before a vowel sound. A is used before a consonant sound.
2. THE is used with either singular or plural names. AN or A is used only with singular names.

TO THE TEACHER: Require pupils to memorize these two rules.

III. Copy, putting in an or a:

—man —honest man —hour
—house —dishonest man —fruit
—apple —pineapple —honor

CHART XXV.

The Article, Definite and Indefinite

Rules and Practice

ALTHOUGH we speak here of *an*, *a*, and *the* as articles, yet the teacher should bear in mind that they are really describing words. We call them *definite* and *indefinite*, and therein consists a great part of their descriptive character, the definite article describing or naming the part with more precision than the indefinite article.

If, however, teachers have been accustomed to regard the article as a distinct part of speech, there is no objection to its classification in that way.

The definite article is seldom used for the indefinite, or *vice versâ*, but the two forms of the indefinite article are sometimes confounded with each other, and it is proper to show the principles which govern their use. The picture is an object-lesson to provide some little help in the several exercises.

Read the first sentence of the chart.

What word is used before *apple?*

What word is used before *pineapple?*

Name the five letters of the alphabet that are vowels. What name is given to all the other letters of the alphabet?

Is the first letter of the word *apple* a consonant or a vowel? Which word is put before it—*an* or *a?*

Is the first letter of the word *pineapple* a vowel or a consonant? Which word is put before it—*a* or *an?*

You see that *an* is here used before a vowel sound, and that *a* is used before a consonant sound. That is the way these words should always be used.

Copy the first rule in the next exercise.

The first copying exercise should yield this :

1. These pictures show us an apple and a pineapple.
2. The apple is much smaller than the pineapple.
3. The fruits are as big as the pictures you see here.

When these statements have been written out correctly, elicit the vowel sound after *an* and the consonant sound after *a*. Show, by transposing them, how the correct form of each is the *easier to say*.

It will help to fix the meaning of the indefinite article in the minds of pupils to tell them that *an* and *a* are, like the word *any*, simply forms of the word *one*.

Point out that *an* and *a* have been used, each with the name of a single thing ; but that in Sentence 2 *the* has been used with singular names, while in Sentence 3 *the* has been used with plural names. Now require the copying of Rule 2.

Show that several of the words of the final list have an initial consonant that is silent, and really begin with a vowel *sound*, thus exemplifying Rule 1.

All three of these words have one use, and are *therefore* of one kind. What kind is it? The way to tell is to see what the words *do*.

In Sentence 1, *an* and *a* tell us something about the names they go with. They tell us, what you can see by looking

at the pictures, that *one* apple and *one* pineapple are talked about. You could not say **an** *apples* or **a** *pineapples*.

In Sentence 2 *the* means the *particular* apple and the *particular* pineapple that you see pictures of. In Sentence 3 *the* in *The fruits*, etc., means the *very* fruits that are shown in the pictures, and *the* in *the pictures* means the *very* pictures that you are looking at.

These three words, then, tell us *something about* the things named. They are a sort of *describing*-words.

TEACHER'S NOTE.—Formerly, *an* was used before both vowel and consonant sounds. The article *a*, which is but a weakened form of *an*, is now used before all consonant sounds, with one exception.

Before words beginning with a sounded *h*, and accented on the second syllable, it is still the practice to use *an*. Familiar words to which this usage applies are:

habitual	hilarity	humane
harangue	historian	humanity
harmonious	historic	humility
hereditary	horizon	hypocrisy
heroic	hotel	hysterical

Before words beginning with a vowel, but having the *initial sound of y*, formerly requiring *an*, it is now the rule to use *a*. Such words are:

European	united	usual
ewe	universe	utensil
union	useful	Utopian

I. Look at the picture, and write complete statements in answer to these questions:

How many girls do you see in the picture? How many dolls? What other objects can you make out? What are the children playing?

The girl in the yellow dress, Jane Smith,—what is she doing? What is Maria Jones, the one in blue, so busy about? Sarah Brown sits between Maria and Jane—how many dolls has she?

II. Copy these sentences:

1. The name of Jane Smith's doll is Evangeline.
2. Beatrice and Pauline are the names of Sarah Brown's dolls.
3. Maria Jones calls her dolls Gertrude and Winifred.

III. Write a story about these little women, their summer-house, their poor sick children, and the cares of housekeeping.

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CHART XXVI

Picture Lesson in Composition

Capitals in Proper Names

THIS charming picture in colors will prove a great help to the doing of the tasks, as well as a good observation lesson in itself.

The questions of the first exercise are so prepared as to bring out every feature of the illustration, and in the course of these questions the three little girls are called by name. The series of statements that the exercise will result in, might read somewhat like this :

I see three little girls in this picture.
There are five dolls, too.
I see a washtub, a horse on wheels, a striped ball, a box, and a big umbrella.
The children are playing house.
Jane Smith is scolding her little one.
Maria Jones is feeding her pet.
Sarah Brown has two children.

It will not be just like this in any case, but there should, in *every* case, be certain complete statements, properly capitalized and punctuated. See that the six words that are proper names are accurately copied.

Dictate the three sentences of the second exercise. Require

the use of capitals in the proper names, and of the apostrophe in the two possessives.

The last exercise calls upon pupils to write a story about the picture. This is the first instance in this series of lessons where pupils are asked to compose without the direct, literal help that questions afford. Yet here ample assistance of another sort is given. The learners will have studied the picture. They will have written two exercises about it. They already know the homely names of the little housekeepers, and the romantic names of their dolls. They are familiar with the scene they are called upon to write about.

They can, therefore, write this "story," and any compositions that result, no matter how short or crude, if properly worded, capitalized, and punctuated, will mark creditable progress. It cannot be too often said that children should never be asked to "write a composition about" things unfamiliar or abstract—about *Truth*, *Friendship*, and the like. It took Francis Bacon several years to finish, to his liking, *his* composition "Of Friendship."

Yet, if there should prove to be any backwardness on the part of the class, or of any members of it, in writing the little lesson required, come to their aid by some comment upon the picture, or by light, suggestive talk, such as:

A good many people live in this house. They are a little crowded, but they have kind hearts, and good tempers, and they get along very well together.

It is something to have a good roof over your head. It shields you from the hot sun, and if storms come it keeps off the rain.

Most homes have but one housekeeper. In this dwelling there are three. They have all that they can do, too; for the house is full of children. Some are noisy, some are sick, all are hungry, and one of them has been bad.

Children that have so good a home as this, such beautiful playthings, and fond mothers, ought to be good seven days in the week, and happy all the year round.

From this stage of work in the Primary Language Charts, teachers will find that it will aid them greatly in varying the exercises, to have occasional picture lessons in composition, using the pictures that illustrate the earlier numbers of the chart. Whenever the study of words and the making of sentences from them becomes dull or tedious, turn to Chart I., or II., III., or other illustrated numbers, and ask each pupil to say something about the boy or girl in the picture. Or ask the class to write at the same time whatever each may choose about the picture; then let each one rise in turn and read what he has written.

In this way, a pleasant variation from the regular chart exercises will be had, and the pupils will turn to their work with renewed interest.

I. COPY, ~~AND COMMIT TO MEMORY.~~

Most short describing-words form the comparative degree by adding **r** or **er**, and the superlative degree by adding **st** or **est.**

II. COPY, DRAWING ONE LINE UNDER COMPARATIVES, AND TWO LINES UNDER SUPERLATIVES.

larger	softer	poorer	sweet
biggest	lowest	hardest	longer
black	bright	dearer	nicer
coldest	tallest	deep	young
high	fast	smallest	older

III. COPY, ~~AND COMMIT TO MEMORY.~~

Describing-words of more than one syllable generally take **MORE** in the comparative, and **MOST** in the superlative degree.

IV. WRITE THE COMPARATIVE AND SUPERLATIVE DEGREES OF:

afraid	awkward	dangerous
honest	roguish	beautiful
careful	foolish	different
patient	playful	truthful

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CHART XXVII

Comparison of Adjectives
Degrees Distinguished
Written Spelling

TEACHER :—We have seen how some words change their form to show number, as [blackboard] :

singular	*plural*
boy	boys
he	they
plays	play

and we have seen how some words change their form to show ownership or possession, as :

John . . . . John's
he . . . . . his

Now, describing-words, also, have a change of form. It is not a kind of change, however, that shows us anything about number or about possession. You remember the verses that told us of the *large stars* and the *bright moon. Stars* and *moon* are names of things ; and *large* and *bright* are words that were used to describe the things named.

Suppose that we wanted to *compare* two stars of different sizes with each other. We should say that one of them is *larger* [writing the word] than the other. You see I have added *—r* to the word *large.*

Suppose that we wanted to compare *three* stars of different sizes with one another. We should say that such and

such a star is the *largest* [writing the word] of the three. Here I have added *—st* to the describing-word *large.*

We have thus from the word *large* the two changed forms—*larger* and *largest.* Such changes of form in a describing-word are called *comparison,* because, as I have explained to you, they are used when we compare things. These changes show a greater and the greatest degree of the quality the words express. The quality we have been talking about in the case of the star is "largeness." *Larger* shows a greater degree of largeness than *large* does, and *largest* shows the greatest degree of largeness.

Let us take the other word—*bright.* It, also, has different forms to express a greater and the greatest degree of the quality it represents—that is, of brightness. Thus we say *a* **bright** *star, a* **brighter** *star, the* **brightest** *star* [writing the adjectives]. Here we have added, not *—r* and *—st,* but *—er* and *—est.* The word *large* ends with *—e.* Describing-words that end with *—e* add only *—r* and *—st* to show comparison. Other describing-words end with *—er* and *—est* to show comparison.

You see that [writing]—

large	larger	largest
bright	brighter	brightest

and all such words have three degrees of comparison. Now, these three degrees have three names. The describing-word, [pointing] before it is changed in form, is said to be of the *positive* degree; as, *large, bright.* When two things are compared, it is said to be of the *comparative*

degree; as, *larger*, *brighter*. When more than two things are compared, it is said to be of the *superlative* degree; as, *largest*, *brightest*. Now copy I. from the chart.

When the exercise (II.) has been completed:

Rule paper like this, and write all of the degrees of each describing-word, thus [blackboard]:

positive	*comparative*	*superlative*
bright	brighter	brightest
large	larger	largest

By means of a few illustrations (*happy*, *pretty*, *lovely*, and the like) show that final *y* of the positive is changed to *i* in the other degrees. Show also that when the positive ends with a single consonant after a single vowel the consonant is doubled, as in *big*, *bigger*, *biggest*.

How would you write the other degrees of the describing-word *beautiful*? It is not easy to speak the word with *—er* and *—est* added to it. [Illustrate.] The describing-words that are compared in this way are all of them short words, and most of them are words of but one syllable.

When the describing-word is a long word it does not have any change of its own form to show the degrees of comparison. It takes before it the word *more* for the comparative degree, and the word *most* for the superlative degree. Thus we say, *beautiful*, **more** *beautiful*, **most** *beautiful*. Now copy III. from the chart.

I. Write one word in place of each of these pairs:

more cold	most sour	most tall
most dear	more sweet	more bright

II. A few two-syllable describing-words take -r or -er and -st or -est when compared.

WRITE THE THREE DEGREES OF:

gentle	heavy	common	pretty
noble	easy	narrow	lovely
feeble	merry	handsome	happy

III. A few describing-words are compared irregularly.

RULE PAPER, AND COPY:

Positive	Comparative	Superlative
good	better	best
bad	worse	worst
far	farther	farthest
little	less	least
many, much	more	most
near	nearer	nearest, next
late	later, latter	latest, last
old	older, elder	oldest, eldest

TO THE TEACHER: With chart folded out of sight, require pupils to write the positive and comparative forms from the (given) superlative, and to write the positive and superlative forms from the (given) comparative.

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CHART XXVIII

"More" and "Most"
Spelling Changes
Irregular Comparison

I. *More* and *most*, which pupils are required in this first exercise to change to *—er* and *—est*, show, like these regular endings, a greater and the greatest degree of the qualities expressed by the positive forms. To avoid needless complication, all six of the adjectives chosen require, as will be seen, the full terminations, *—er* and *—est*.

II. Precede the second exercise by :

How will you form the higher degrees of the words of the first column—by adding *—r* and *—st*, or *—er* and *—est*? What other word in the table will you change in the same way? [*handsome.*] Why? How will you form the higher degrees of the words of the second column? What other words of the list should be changed in the same way? [*pretty, lovely, happy.*]

III. The forms of the last exercise, being arbitrary, must be memorized. The different uses of *nearest* or *next*, *latest* or *last*, and *oldest* or *eldest*, should be explained.

It will be well, before taking leave of this study of comparison, to say that nearly all adverbs show comparison by *more* and *most*, and not by change of form in themselves. *Largely* and *brightly*, from their adjectives *large* and *bright* just used, will serve as illustrations—**more** *largely*, **most** *brightly*, etc.

I. COPY: Past time is usually shown by adding **-ed** to the simple form of action-words.

WRITE THE PRESENT AND PAST FORMS OF:

sail	call	knock	fill
roll	kiss	laugh	touch
point	wish	climb	miss

II. COPY: Final **y** is usually changed to **i** before **-ed.**

WRITE THE PRESENT AND PAST FORMS OF:

study	carry	worry	hurry
bury	cry	copy	try

III. COPY: Final **e** is dropped before **-ed.**

WRITE THE PRESENT AND PAST FORMS OF:

love	tie	skate	believe
dare	hope	praise	change
move	raise	dance	double

IV. COPY: After a single vowel a final consonant of one-syllable words is doubled before **-ed.**

WRITE THE PRESENT AND PAST FORMS OF:

beg	rob	drag	stir
drop	chop	stop	rub

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CHART XXIX

Present and Past Time
Rule and Practice
Written Spelling

NOTE.—Verbs have but one change of form to show tense; namely, the change from the form used in speaking of time present to the form used in speaking of time past. The present participle is always formed by the addition of *—ing* to the simple form of the verb, and the past participle of regular verbs is identical with the past indicative, and neither of these is part of the verb proper. The other tenses of the verb are formed by the help of auxiliaries which show tense by changes of their own forms. This chart gives the rule for the formation of *the past tense of regular verbs*, together with practice upon the three types of *spelling change* that occur under the rule.

TEACHER [writing the word *point* upon the blackboard]:

I have written the word *point*, and now I point to it—*I point.* I will write the word *I* before it. You see that it is a true statement—*I point.* *When* do I point? I point *now.*

Suppose it was something I did yesterday that I am talking about. I could not say, *I point yesterday.* What is it that I ought to say? [eliciting the answer.] Yes, that is what I ought to say. I will write it. *I point*-**ed** *yesterday.* I have added two letters, *—ed*, to the word, as you see.

I use *point* when I speak of present time. I use *pointed* when I speak of past time. Copy I. from the chart.

After the first exercise is written, show—(1) that when the present tense of the verb ends in *y* this is changed to *i* before adding *—ed;* (2) that when the present tense ends in *e* this is omitted before *—ed* and (3) that monosyllables of the present tense double a final consonant after a single vowel before adding *—ed.* Then require the writing of the several exercises.

I. Some action-words show past time by IRREGULAR changes of form. The following change the vowel sound. RULE PAPER AND COPY:

Present	Past
begin	began
blow	blew
break	broke
come	came
drive	drove
fall	fell
find	found
fly	flew
get	got
give	gave

Present	Past
know	knew
lie	lay
ride	rode
run	ran
see	saw
sit	sat
take	took
throw	threw
wear	wore
write	wrote

II. The following have past forms in -d. COPY:

Present	Past
do	did
have	had
hear	heard

Present	Past
lay	laid
say	said
tell	told

CHART XXX

Tense Forms of Irregular Verbs

Practice in Words of Every-day Use

EXPLAIN that by far the greater number of action-words are made to express past time regularly, that is, according to the rule, as set forth in the last number. This rule, when thoroughly mastered, together with the spelling changes that occur under it, covers, therefore, most of the ground, and exercises in the regular formation of the past tense may be extended according to the judgment of the teacher.

It is plain that the irregular verbs, though few in number, will present greater difficulties to the learner, and more time should accordingly be given to practice upon them. Since their changes of form are arbitrary, the writing lessons must be *copying* lessons.

In the lists which follow, only familiar words find place, and in the second exercise as well as in the supplementary lists for blackboard work given below, some attempt is made to break up the catalogue of irregular verbs by grouping them in sets according to certain elements of likeness. Thus, on this chart, the first exercise contains verbs the present and past tenses of which differ in sound by reason of change of vowel, and the second exercise brings together past tenses that end in *—d.*

Exercise the pupils orally upon these tense forms, and see that all understand the practical use of them, the teacher giving one form and the pupils following with the other form.

Teacher.	*Class.*
I begin now.	We began yesterday.
The winds blow to-day.	The winds blew last week.
I came yesterday.	We come to-day.
The tree falls now.	The tree fell last winter.
See the birds fly !	They flew away last night.

Pupils should not be passed to the blackboard work that follows until they are able to name and write the present tenses from the past in both lists of the chart.

BLACKBOARD WORK.

I. These action-words take *t* rather than *ed* in the past tense. Rule paper, and copy :

present	*past*
bring	brought
buy	bought
catch	caught
feel	felt
keep	kept
leave	left
lend	lent

present	*past*
lose	lost
mean	meant
send	sent
sleep	slept
sweep	swept
teach	taught
think	thought

II. These action-words have no change of form to show past time. Rule paper, and copy :

present	*past*
cost	cost
cut	cut
hit	hit
hurt	hurt

present	*past*
let	let
put	put
set	set
shut	shut

III. Copy these past forms, and write the present form of each :

lay	saw	flew	wore
laid	sat	blew	bought
said	set	took	left

In Exercises I. and II., above, the writing of the present forms from the past should be required.

The words of Exercise III. are chosen from verbs already used. Some of them are quite commonly confused with each other, as *sit* and *sat* with *set*, and *lie* and *lay* with *lay* and *laid*.

I. Copy: The sign = means EQUALS.
+ means AND. × means TIMES.
— means LESS. ÷ means DIVIDED BY.

II. Copy, putting signs in place of words:

1. Five and four equals nine.
2. Six equals eight less two.
3. Four times two equals eight.
4. Six divided by three equals two.

III. Copy, filling the blanks:

I = 1	X = 10	L = 50
V = 5	IX =	XL =
IV =	XI =	LX =
VI =	XIV =	LXXX =
C = 100	D = 500	M = 1000

IV. Copy, putting letters opposite the figures:

3 =	21 =	92 =	1492 =
17 =	30 =	70 =	1892 =

V. Copy, putting figures opposite the letters:

II =	XX =	XIII =	LXI =
VII =	XIX =	LIII =	XXX =

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CHART XXXI

Substitutes for Words
Practice in the Language of Arithmetic
Sight-Reading of Roman Numerals

THE five symbols here considered, and the seven letters of the Roman notation, meet the eye in print every day. They are convenient *substitutes for words*—they are used in place of parts of speech. Pupils should be taught to recognize them, whether used singly or in combination, so as to read them without hesitation.

The arithmetical symbols of the first exercise will be familiar to the learners, and the substitution of them in the four sentences of the second exercise will show that certain complete statements can be made with symbols and numerals alone. Thus we shall have, as a result of the second requirement :

(1) $5 + 4 = 9$
(2) $6 = 8 - 2$
(3) $4 \times 2 = 8$
(4) $6 \div 3 = 2$

Call attention to the singular verb *equals* in these four sentences.

Look at the third sentence. *Times* is a name-word. It is the plural of *time*. It ends in *s*, the sign of the plural number of names.

Now, a plural *name*, as we have learned, should have a plural *action-word* going with it ; yet here, in this same sentence, we have the action-word *equals*. It ends in *s*, which, you remember, is the *singular* sign of action-words. So we have here what seems a plural name with a singular action-word. This looks wrong. Can it be right ? Let us see.

The second sentence reads :

Six equals eight less two.

Six is plural—it means more than one ; but we are not thinking of the six *ones* that it consists of. We are thinking of the *one quantity* which can be represented by the figure 6.

If you look at the second exercise, as you have written it out by means of figures and signs, you will see that each of the statements simply means that a certain *quantity* expressed in one way *equals* the same *quantity* expressed in another way. We are not thinking, in these arithmetical statements, of the units that in each case make up the quantity, but of the quantity itself.

The third, fourth, and fifth exercises are devoted to drill upon the Roman numerals. These consist of the seven capital letters, in the order of their value : I, V, X, L, C, D, M. It will be seen that in the third exercise these seven letters are explained by the Arabic numerals to which they correspond.

It will be proper to supplement the chart by blackboard work, showing—

(1) How many numbers can be expressed by the Roman numeral I;

(2) That 5 − 1 is expressed by placing I before V;

(3) That 5 + 1 is expressed by placing I after V;

(4) How many numbers can be written with the two letters I and V;

(5) That all the numbers up to and including 39 can be expressed with the three characters I, V, X; and

(6) That all the numbers to and including 89 can be written with I, V, X, L.

Pupils must learn categorically such expressions as XIX, XL, XC, as well as the value of each of the seven letters used in this notation.

The teacher can also add interest to the lesson by speaking of other substitutes for words and sounds. For instance, there is the language of music, in which various sounds have a written notation. Then there is the language of telegraphy, made up of dots and dashes, or short clicks and long clicks, by which the telegraph operator can read the sounds that come over the wire and spell them into words. There is also the sign language of the deaf-mutes by which they speak to each other with their hands. Many deaf-mutes also talk with friends and understand their words by simply watching the motions of the lips. And there are a few remarkable instances of those blind as well as deaf and dumb, who read the words of their friends by touching their lips and throats as they articulate, and also learn to utter sounds by imitating the motions of their lips and throat.

Copy these words. Use each in a sentence.

I.

son	pain	one	root	pale
sun	pane	won	route	pail
die	some	dear	blew	grate
dye	sum	deer	blue	great

II.

I	pair	to	vain	rain
ay	pare	too	vane	rein
eye	pear	two	vein	reign

III.

their	seam	weak	choir	ate
there	seem	week	quire	eight
hear	wood	new	no	not
here	would	knew	know	knot

IV

so	cent	air	right	road
sew	scent	ere	wright	rode
sow	sent	heir	write	rowed

V.

hole	ring	fair	meat	wait
whole	wring	fare	meet	weight
beat	threw	berry	flour	told
beet	through	bury	flower	tolled

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CHART XXXII

Easy Words, alike in Sound, unlike in Spelling and Meaning

THIS chart presents ninety familiar words, arranged in pairs and threes for comparative study. Each group consists of words pronounced alike, but which differ in spelling and in meaning.

NOTE.—There are many more of these paronyms in our language, but they are for the most part unfamiliar and difficult, or else, as in some spelling-books, the lists are strained and misleading, teaching, for instance, that *metal* and *mettle*, *pearl* and *purl* are pronounced alike. If these pairs of words were in fact pronounced alike, they would still be objectionable here, since *purl* and *mettle* do not belong to the vocabulary of childhood.

The work of this number is broken up into five parts, each of which provides sufficient material for a day's lesson. Precede the requirement of sentence-writing by a little talk about the meaning and use of the words. Pupils are not called upon for definition, precise definition being a very difficult task. Make sure that the meanings are *understood*, and the class will not find it hard to write the sentences required.

Having a direct bearing upon likeness of *sound* with unlikeness of *spelling*, teach from the blackboard the useful rhyme :

In **ei** and **ie**,
When sounded as **e**,
Put **i** before **e**,
Except after **c**.

Thus: *believe*, *deceive*, etc. This rule has three important exceptions, *either*, *neither*, *seize*, that are words of everyday use.

The **SIGNATURE** shows who writes the letter.
The **HEADING** shows where the letter is written.
These two, taken together, furnish the **ADDRESS** to which a reply should be sent.

Heading

No. 45 Jefferson St.,
Chicago, Ill.,
June 11, 1892.

Address

Messrs. Brown & Robinson,
371 Park Row,
New York City.

Greeting

Gentlemen:

Body

Please send &c., &c.

This is not a letter, but the framework of a letter.
It shows where, when, to whom, and by whom, the letter is written.
It shows also how the various parts of the letter are usually arranged with reference to one another.

The **BODY** of a letter consists of whatever the writer wants to say.
It may be long, or short.
It may refer to one subject, or to several subjects.

Close

Yours respectfully,

Signature

Edward Jones.

The Envelope

Address

Messrs. Brown & Robinson,
371 Park Row,
New York, N. Y.

Stamp

In a reply to the letter which is outlined above (1) What would the Signature be? (2) The Heading? (3) How would the Greeting be changed?

Write and arrange as in the form, the six parts of such a reply; the six parts of a letter to your teacher.

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CHART XXXIII

Letter Writing
The Business Letter
The Envelope
Hints for Practice

CHILDREN have learned to write sentences of three types. They can make assertions or requests and ask questions on paper. Letter-writing is simply the doing of these things in a certain way. The substance of any letter consists of whatever the writer wants to say, and all that part is called the *body* of the letter.

The other things that enter into the proper writing of a letter are given upon this chart. Explain, as shown in the panels, the *heading*, *address*, and *signature* of this framework of a business letter.

What word is the *greeting*?
What two words are the *close*?
What does the *heading* show?
What does the *address* show?
What does the *signature* show?

In a reply to this letter, how should the envelope be addressed?
How should the letter itself be addressed?
How should the letter be signed?
Should the greeting of the reply be different from that of the letter?
Name in their order the six parts of a business letter.

Name and explain the first abbreviation in the *heading;* the second ; the third ; the first abbreviation in the address.

Why is a period put after *1892?* The period has two uses. Does it here mark an abbreviation ? No ; the heading, as a whole, is the shortened form of a *sentence*, and the meaning of this sentence, fully expressed, is : *This letter is written at Number 45 Jefferson Street, in Chicago, in Illinois, on June 11, in the year 1892.* Now you see why there is a period after 1892.

Perhaps you can tell me why there is a comma after *St.*, and another after *Ill.* In each of these cases, the period marks an abbreviation and the comma marks a slight pause in the sentence.

The *address* of this letter is the shortened form of another sentence, which might be written in full thus : *This letter is written to Messrs. Brown and Robinson, whose office is at 371 Park Row, which is in New York City.*

Few things in the teaching of the use of pen and pencil are as important as the proper order and arrangement of the parts of a letter. Only repeated practice can produce good results. Require the writing of some sort of letter at least once a week.

The body of a letter is simply an exercise in *composition*, and may consist of anything that one person wishes to communicate to another. The writing of it calls for correct paragraphing [(1) at each change of subject, or (2) when any new feature of the same subject is to be treated], spelling, capitalization, and punctuation ; but the *letter*, as a special type of composition, demands careful training and continued practice in the *arrangement of its parts.*

I. Copy the *heading* and the *address*, the *close* and the *signature*, as shown in the model on the chart.

II. Rule paper in the shape of an envelope, and copy the *address* as shown at the foot of the chart.

III. Copy, filling in the proper dates :

1. The Declaration of Independence was dated ——— —, ——.
2. I was born ——— —, ——.
3. Washington's Birthday is celebrated every year on ——— —.
4. Next Christmas will be ——— —, ——.

IV. Copy, filling the blanks :

I live at Number —— on ——— Street, in the town of ———, in the State of ———. To-day is ——— —, ——.

V. Write this in the short form that you would use for the *heading* of a letter.

Heading

Philadelphia, Penn.,
Aug. 17, 1892.

Greeting

My dear Father:

Body

I write to tell you &c., &c. — —

— — — — — — — — — — — —

— — — — — — — — — — — —

Close

Your affectionate son,

Signature

George.

Read the HEADING; the GREETING; the CLOSE; the SIGNATURE.

Why is "Father" written with a capital letter? Can you think of a reason why "son" does not begin with a capital letter?

No ADDRESS is given. Why?

The SIGNATURE is incomplete. Is that a fault in this case?

If this was a business letter, would you change the HEADING?

Write a letter to some relative, using the above form as a basis.

Write Letters, using the following Common Forms.

Title	Greeting	Close
Mr.	*Sir,* or *Dear Sir,*	*Yours truly,*
Mrs. / *Miss*	*Madam,* or *Dear Madam,*	*Yours very truly,* / *Yours sincerely,*
Messrs.	*Gentlemen:*	*Yours respectfully,*

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CHART XXXIV

Letter Writing
The Familiar Letter
Titles, Greetings, etc.

THERE are, in fact, but two types of letter—the business letter and the letter of friendship. All written correspondence is of one or the other of these kinds.

The letter of friendship or intimacy differs in outline from the letter that we have just studied. The difference consists simply of the *omission of formalities* that are not needed in the correspondence of relatives, friends, or acquaintances. The parts of the framework that must be used retain, however, their relative positions and order.

Read the *heading*, *greeting*, *close*, and *signature* given on the chart.

Could you make up from the *heading* and the *signature* the address of a reply to this letter? No; Philadelphia is a great city, and street and number would be necessary to the correct address.

The *signature*, also, is incomplete, but that is not a fault in this case. Father and son do not use their full names in addressing each other. The father knows the son's name; the son knows his father's address.

Copy the *heading*, *greeting*, *close*, and *signature* as given on the chart.

Write out in full, and punctuate properly, the sentence of which this *heading* is the short form.

Father, you notice, begins with a capital letter. Who can tell me the reason for this? Yes; *Father*, in this case, is the name of a particular person, and all such names, as you know, should begin with a capital letter. But *son*, the last word of the close, is also the name of a particular person; yet it is not capitalized. One reason for that is that the son names himself (*George*) in the signature; another reason is that the word *son* is not a part of the signature; still another reason is that proper modesty would here forbid the use of the capital letter. It is the best practice in all writing never to use a capital letter unless compelled by rule to do so.

Write in full the address of your father, as you would put it upon an envelope. What *title* should be placed before your father's name? How should this title be written? Punctuate the address properly.

Write the address of a letter to your mother. What abbreviation should you put before her name?

Write your own address.

Rule paper, and copy the script exercise at the foot of this chart. Which of the four given titles should be used in addressing a business firm? *Mrs.* is the title of a married woman; *Miss*, of a young or an unmarried woman. *Master* is the title of a lad; it is never abbreviated.

The *greetings* correspond as to formality or familiarity with the *titles* they are put with. You have learned in the study

of abbreviations about other titles, such as *Dr.* for *Doctor*, *Prof.* for *Professor*, and *Rev.* for *Reverend.*

There are many other forms of *greeting*. I will write a few of the more common ones on the blackboard for you to copy :

Dear Friend,
Friend Charles,
Dear Mr. Smith,
My dear Friend,
Dear friend John,
My dear Sir,

So also the *close* may be written in a variety of ways. Copy these from the blackboard :

Faithfully yours,
Sincerely, your friend,
Your affectionate sister,

Practice as indicated in connection with the last chart will suggest itself to the teacher.

Various kinds of familiar letters may be written from time to time.

Write a letter to your cousin about the boys you played with on Chart VI.

Write a letter to your sister about the little girls shown in Chart XI.

Write a letter to your mother about the funny house shown on Chart XXVI., and the queer little family that occupies it.

I. **UN-** { put before DESCRIBING words means NOT.
put before ACTION words REVERSES THE MEANING.

Write these words with UN-. Tell their meanings.

happy	fair
equal	ripe
easy	safe
well	clean

EXAMPLE.—Un + happy = not happy.

bend	tie
bolt	clasp
load	lock
fold	wind

EXAMPLE.—Un + bend = the reverse of bend.

II. **MIS-** put before action-words means AMISS or WRONGLY.

Write these words with MIS-. Tell their meanings.

lay	lead	count	place
use	spell	print	state

EXAMPLE.—Mis + lay = to lay wrongly.

TO THE TEACHER: Require the use of each derivative in a sentence.

III. **RE-** put before some words means BACK; before others, AGAIN.

Write these words with RE-. Tell their meanings.

act	trace
pay	echo
call	bound
turn	sound

EXAMPLE.—Re + pay = to pay back.

pass	print
take	view
gain	enter
write	build

EXAMPLE.—Re + take = to take again.

NOTE—The part thus put or fixed before a word is called a PREFIX.

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CHART XXXV

Easy Derivatives
The Prefix
Written Practice

PUPILS have had practice in those changes of form that are *grammatical*—in writing the plurals and possessives of nouns, the past tense of verbs, and the comparatives and superlatives of adjectives. The changes of form that we are now to consider have another source and reason. They show, as the title suggests, "how words grow"—that is, how derivatives are made from primitives. Taking one thing at a time, this chart is confined to the consideration of

prefix + primitive = derivative.

It will be observed that all of the derivatives developed are *English* derivatives; that is, derivatives formed from English words.

As it presently becomes apparent to the learners that words are not mere arbitrary groupings of letters, but that they can be taken apart, that each of the parts may have its own meaning, and that there are whole groups of words related to one another like members of the same family, there is no child but will have a new zest for the study of language, and feel kindled with a warmer interest in what had before seemed cold and unattractive.

What kind of word is *happy?* It is a describing-word. Put *un-* before it and you have another word, with quite

another meaning. It has, in fact, an opposite meaning—*unhappy* means simply *not happy*. The eight words of the first square are all of them describing-words.

The eight words of the second square are all of them action-words. Put *un-* before any of them, and see what effect it will have. The effect, you see, is not the same as it was with the describing-words. Take the new word *untie*, for example. It does not mean *to not tie*, but it *reverses the meaning* of the word *tie*, so that *untie* means *to loosen*. Use each of these words in a spoken sentence. Then write what you have said.

In all of the words of the second exercise, the prescribed prefix has the same meaning. As some help to the third exercise, the primitive words are arranged in two groups, according to the meaning that the prefix has in the several derivatives. It will be noted that all the words of the second and third exercises are verbs.

Finally, let the note at the foot of the chart be read; make sure that pupils understand that *un-*, *mis-*, and *re-* are prefixes; and explain that the word *prefix* is itself a derivative, made up of *pre*, meaning "before," and *fix*.

Additional work founded on the use of these three prefixes may, in the teacher's discretion, be given on the blackboard.

Thus, pupils may be required to make from the following *adjectives* derivatives in *un*—:

dutiful	**quiet**	**steady**
healthy	**safe**	**tidy**
ladylike	**selfish**	**welcome**

From the following *verbs* familiar derivatives may be made by the use of the prefix *mis*— :

behave	**inform**	**pronounce**
copy	**judge**	**quote**
direct	**manage**	**understand**

From the following *verbs* derivatives may be made by the use of the prefix *re*— :

join	**claim**	**capture**
copy	**press**	**commence**
cross	**view**	**consider**

I. -ER, -OR } = ONE WHO. Write these action-words with -ER or -OR. Tell the meaning of each new word.

teach	buy
learn	sell
build	paint

act	instruct
sail	govern
visit	invent

What kind of words have you written?

II. -LY, -ISH } = LIKE. Write these name-words with -LY or -ISH. Tell the meaning of each new word.

man	brother
lord	prince
friend	queen

boy	sheep
fool	child
wolf	girl

What kind of words have you written?

III. -EN, -IZE } = TO MAKE. Write these describing-words with -EN or -IZE. Tell the meaning of each new word.

short	soft
hard	deep
dark	sweet

equal	human
real	modern
legal	vulgar

What kind of words have you written?

NOTE.—The part thus put or fixed after a word is called a **SUFFIX.**

PRIMARY LANGUAGE GRAMS. XXVI. — New Work Grow — The Suffix — (Etymological Changes of Form)
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CHART XXXVI

Easy Derivatives
The Suffix
Choice of Suffix
Written Practice

THIS chart continues the subject of word-building. All the changes proposed are here made by the addition of a *suffix*. In the first exercise familiar verbs are changed to substantives by the addition of the noun-suffixes *-er* and *-or*. In the second exercise easy nouns are changed to adjectives by adding the suffixes *-ly* and *-ish*. In the third exercise adjectives are changed to verbs by adding *-en* and *-ize*.

In each exercise two suffixes having the same meaning are given; but as a help to the choice between them, which might otherwise be needlessly difficult, the primitive words are arranged in groups, according to the suffix that they require. It is easy to see that this, like all the other written exercises, has the incidental advantage of being a lesson in spelling.

If pupils know the meaning of the several derivatives, they will not find it hard to use them in sentences. The adjectives of the last panel on the chart are the only words that can require any explanation by the teacher.

It will be observed that here, as in the last number, primitives have been selected that do not involve any spelling changes when the suffixes are added. At each stage in this series of lessons it has been the aim, in order to concentrate attention upon the principle involved, to prevent, so far as this could be done, the intrusion of other principles. Finally, let the note be copied.

I. -FUL = FULL OF, -LESS = WITHOUT } Write opposites of these words by changing the suffixes.

useful	hopeless	thoughtful
joyless	careful	cheerless
artful	painless	fearful

EXAMPLES. — Use + ful = full of use. Use + less = without use.

II. Using { MIS- RE- UN- } & { -ER -LY -LESS } make **THREE** words from each of the following:

count	call	love
print	use	take
name	do	send

EXAMPLES. — Mis + count = to count wrongly. Re + count = to count again. Count + less = without count.

III. Rule paper and write out, as in this model:

WORD	PARTS	MEANING
unbrotherly	un-brother ly	not like a brother
refasten	re fast-en	make fast again

TO THE TEACHER: Require blackboard analysis of similar derivatives from dictation.

unbrotherly	misspend	unskillful
refasten	repaint	unmanly
misgovern	misdoer	untruthful

NOTE.—Words not made from other words are called PRIMITIVES.

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CHART XXXVII

Word-Building
Review of Prefixes and Suffixes
Word Analysis

THE first exercise gives us two more suffixes, *-ful* and *-less*, having not the same but opposite meanings. Accordingly, the words to be written will be opposites of those printed in the table. Learners should be required to write the analysis and meanings of these words in full. Thus:

use + *less* = *without use*
joy + *ful* = *full of joy*
art + *less* = *without art*
hope + *ful* = *full of hope*
care + *less* = *without care*
pain + *ful* = *full of pain*
thought + *less* = *without thought*
cheer + *ful* = *full of cheer*
fear + *less* = *without fear*

This exercise being completed, the second requirement is a little lesson in word-making, as well as a review of the prefixes and suffixes already learned. Pupils are called upon to write *twenty-seven* derivatives from *nine* primitives. Let these derivatives be given orally, one by one, by the class, and arrange them on the blackboard as they are named, thus:

1. COUNT	*mis*count	*re*count	count*less*
2. PRINT	*mis*print	*re*print	print*er*
3. NAME	*mis*name	*re*name	name*less*
4. CALL	*mis*call	*re*call	call*er*
5. USE	*mis*use	use*r*	use*less*
6. DO	*mis*do	*un*do	do*er*
7. LOVE	lov*er*	love*ly*	*un*love*ly*
8. TAKE	*mis*take	*re*take	take*r*
9. SEND	*mis*send	*re*send	send*er*

Erase the blackboard work. Let it be reproduced by the class on slates or paper.

Let pupils—

(1) give the meaning of each of these derivatives, and
(2) tell how it comes to have this meaning.

In the third exercise we have a review lesson of another sort, involving both prefixes and suffixes. The meanings, when written out by the class, should be given according to the *literal* significance of the prefixes and suffixes used. Thus we shall have, in addition to the words analyzed in the model :

*mis*govern = govern wrongly
*mis*spend = spend amiss
*re*paint = paint again
*mis*do*er* = one who does amiss
*un*skill*ful* = not full of skill
*un*man*ly* = not like a man
*un*truth*ful* = not full of truth

Finally, require the copying of the note.

TEACHER'S NOTE.—In the course of the frequent reviews that lessons so condensed as these properly demand, it is not necessary to "stick to the text" in every case. Many suggestions for parallel work have already been made, and where time will allow, the judicious teacher will amplify the written practice under each successive principle.

Thus, in the case of this chart, some further idea of the importance of etymology might be given by a talk about the words of the first table. These words are all adjectives derived from nouns, as, ***hopeful*** from ***hope***. It would be interesting to show how from these same adjectives, nouns may again be formed by the addition of the suffix ***-ness***; as, ***hopefulness*** from ***hopeful***.

Again, we have from the noun ***thought*** the two derivative adjectives ***thoughtful*** and ***unthoughtful***; from the adjective ***unthoughtful*** we may derive the adverb ***unthoughtfully*** and the noun ***unthoughtfulness***.

Thus, also, from the verb *govern* we may have another verb, ***misgovern***, the adjective ***ungovernable***, and the nouns *governor* and *government*.

I. -ET, -LET, -LING } = LITTLE

Add the right suffix to each of these words:

TO THE TEACHER: Explain the familiar meanings of EYELET, RINGLET, FOUNDLING, LORDLING.

eye	ring	lord	stream
owl	pack	found	prince
duck	leaf	brook	flower

EXAMPLE 1.—Leaf + let = a little leaf. EXAMPLE 2.—Duck + ling = a little duck.

II. -LY } in describing-words means LIKE.
in other words means IN A — MANNER.

Write these words in two columns, according to the meaning of the suffix

slowly	pleasantly	princely
manly	brotherly	bravely
lordly	honestly	queenly
brightly	truthfully	friendly

EXAMPLE 1.—Man + ly = like a man. EXAMPLE 2.—Brave + ly = in a brave manner.

III. Rule paper, and write out, as in this model:

Prefixes	Primitives	Suffixes	Meanings
un	truth	ful-ly	in a manner not truthful
	art	less-ly	in a manner without art

untruthfully	childishly	unregretful
artlessly	misdirect	hopelessly
scholarly	reappear	sorrowfully

NOTE.—Words made, or derived, from other words are called DERIVATIVES.

PRIMARY LANGUAGE GRAMMAR, XXXVIII.—Word-Building and Word-Analysis—Suffixes and Derivatives. Copyright, 1909, by American Book Company.

CHART XXXVIII

Diminutive Suffixes
"-ly" in Adjective and Adverb
Word Analysis

OTHER suffixes in constant use are given in this number. The first exercise calls for selection from the three diminutives *-et*, *-let*, and *-ling*. Since no artificial aid is here given toward the proper selection, pupils should not be expected to make it without the help of an oral lesson.

The four derivatives named in the *Teacher's Note* are not used in the sense of their literal meanings, and their familiar meanings should therefore be explained to the class. All of these primitives, except *found*, are nouns. It will interest learners to explain to them that *foundling* means *a little-one that has been found.*

In the second exercise we have the suffix *-ly*, which is common to adjectives and adverbs. The lesson gives an excellent illustration of the truth, which cannot be too often impressed, that it is not the *form* of a word but its *use* that determines what part of speech it is. Thus *queenly* means *queen-like*, and we see at once that it is an adjective; while *slowly* means *in a slow manner*, and we see that this must be an adverb—what the pupils have learned to call a *how, when, or where word.*

The third exercise gives us another test of acquirement in word analysis, showing the primitive, prefix, suffix, derivative, and meaning of words that children can readily understand. Let the note at the foot of the chart be copied by the class.

I. Copy, and commit to memory:

Every sentence has two parts– { a subject / a predicate.

The SUBJECT is that about which something is said.
The PREDICATE is what is said about the subject.

II. Copy these sentences, drawing <u>one</u> line under the <u>subjects</u>, and <u>two</u> lines under the <u>predicates</u>:

1. Bells ring.
2. Peter writes.
3. Children study.
4. Children play.

It takes at least two words to make a sentence.
One of these words is the subject; the other is the predicate.
A subject that is one word is called a simple subject.
What kind of words are these simple subjects?
A predicate that is one word is called a simple predicate.
What kind of words are these simple predicates?

III. Rule paper, and copy these sentences:

SUBJECT		PREDICATE	
1. Silver	bells	ring	clearly.
2. Little	Peter	writes	well.
3. Good	children	study	diligently.
4. Happy	children	play	merrily.

Are these subjects simple ones? Why not? What kind of words have been added? Such subjects are called complete subjects.
Are these predicates simple ones? Why not? What kind of words have been added? Such predicates are called complete predicates.

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CHART XXXIX

Subject and Predicate
Simple and Complete
Sentence Analysis

PUPILS have written many sentences. They have learned to distinguish parts of speech. They know that every sentence must contain a name-word and an action-word; that without these it is impossible to make an assertion about anything—that is, to express a thought.

They have now to learn that the thing talked about is called the *subject*, and that what is said about the subject is called the *predicate*. Let pupils copy and commit to memory the three statements of the first exercise.

Supplement the outline of work that is given in the smaller type of the chart by oral questioning on the sentences of the second and third exercises.

Which word in the first sentence (*Bells ring.*) is a name-word? Which is an action-word? Which word names something that is talked about? Which word states or asserts something about the other word? Which word is the subject? Which word is the predicate? Copy the four sentences, drawing one line under the subjects, and two lines under the predicates. When, as in these instances, the subject of a sentence is one word, it is called a *simple* subject. When the predicate is one word, it is called a *simple* predicate.

But most of the sentences that we speak and write consist of more than two words. Suppose we want to say something more definite or particular than that *Bells ring*. Suppose we want to say what is printed in the first sentence below, *Silver bells ring clearly*. That is a fuller statement; it tells us more than the other did. It has in it not only the name-word *bells* and the action-word *ring*, but the describing-word *silver*, and the how-word *clearly*.

Yet although there are here more words, and more kinds of words, than in the sentence *Bells ring*, it is still true that there are but one subject and one predicate in this sentence. *Silver bells* is the subject, and *ring clearly* is the predicate. One is what is talked of; the other is what is said about it. But the subject of a sentence like this is not a simple subject; it is called a *complete* subject; and in the same way, *ring clearly* is called the *complete* predicate.

Copy the four sentences of the third exercise. What kind of words are those of the first column? What kind of words do they go with and describe? What kind of words are those of the last column? What kind of words do they go with and explain?

Do not pass on to the next chart till every pupil understands that these two learned-looking words, *subject* and *predicate*, are really very simple in their meanings.

You have just learned that the word *subject* is given to the name of anything you talk about, and that the word *predicate* simply means whatever is said about this thing. That

is all there is to language. It is made up, from beginning to end, of subjects and predicates. You cannot put a thought into words without a subject to tell what your thought is about, and a predicate to go with it and help to tell something about the subject.

You see in the first group of sentences subjects of one word and predicates of one word. You see in the last group of sentences subjects of two words and predicates of two words. Just in the same way, you might have in a sentence a subject of half-a-dozen words and a predicate of as many more.

These would not, as you have just learned, be simple subjects and simple predicates, but complete subjects and complete predicates. What I want you to remember is, that every sentence, long or short, has just two parts; one of them the subject, the other the predicate.

I. Rule paper, and copy these sentences:

This map	represents Hudson River.
Hudson	discovered it in 1609.
He	was a great navigator.

Name the simple subjects; the simple predicates.
Read the complete subjects; the complete predicates.

II. Copy these sentences, separating **SUBJECTS** from **PREDICATES** by an upright line:

1. Hudson River flows southward to the sea.
2. Large ships sail on its waters.
3. Two great cities are at its mouth.
4. A suspension bridge connects Brooklyn with New York City.
5. New York Bay is deep and spacious.
6. Ocean steamers enter it daily.
7. Many cities stand on the banks of Hudson River.
8. Albany is the capital of New York.
9. Jersey City and Hoboken are in the state of New Jersey.

In each sentence:
1. Name what is talked about.
2. Then tell what words go with the simple subject to make it complete.
3. Tell what is said about the subject.
4. What word is the simple predicate?
5. What words are used with it to make it complete?

CHART XL

Subject and Predicate (continued)
Map Lesson in Description
Sentence Analysis

THE treatment of subject and predicate is here continued. To give attractiveness to the exercises, a map of the Hudson's course from Albany to New York is printed on the margin. Let the teacher give some easy, familiar talk about the Hudson River region as an introduction to the map and to the sentence writing that is to follow.

The Hudson valley is of very great importance as the pathway of a vast commerce between the Great Lakes and the Atlantic seaboard. Besides this, it should interest all Americans because it has been the scene of great events in our country's history. Into the great bay at the mouth of the Hudson River sailed the Italian Verrazzano, three centuries and a half ago. A hundred years later, Henry Hudson, in his ship, the *Half Moon*, threaded the river northward through the wilderness to the spot where Albany now stands. The city of Hudson, which is shown upon this map, is named in honor of this great navigator. To join the British General Howe, by way of Lake Champlain, was the purpose of Burgoyne's ill-fated expedition during the War for American Independence. The natural stronghold of West Point [pointing to the map] was the scene of Arnold's treason at a later time in the same war.

The sentences that pupils are asked to break up into subjects and predicates mean something—they deal with important facts and events.

As a help to the copying of the first exercise, the simple subjects and the simple predicates of the three sentences are underscored. In the panel is given an outline of the oral work that should precede the second exercise :

In each sentence.

1. Name what is talked about.
2. Then tell what words go with the simple subject to make it complete.
3. Tell what is said about the subject.
4. What word is the simple predicate?
5. What words are used with it to make it complete?

The central purpose of this number is to further develop and to impress the distinction between subject and predicate. No other principle intrudes itself.

Yet neither here nor in any other exercise of the series should slipshod work of any kind be suffered to pass uncorrected. There can be no two opinions as to the capitals and points proper to these sentences, or as to the spelling of the words. There are, in the lesson, more than a score of names of particular places, that must, of course, take the initial capital.

What is the name of the mark printed in the word ***Brook-***

lyn in the fourth sentence? What does the hyphen show in cases like this?

Why are capital letters used in the name *New York* in the eighth sentence? Why is the word *City*, in the fourth sentence, spelled with a capital letter? Why is not the word *cities*, in the seventh sentence, spelled with a capital letter?

What kind of word is *sail*, in the second sentence? *at*, in the third sentence? *deep*, in the fifth sentence? *daily*, in the sixth sentence? *cities*, in the seventh sentence? *and*, in the ninth sentence?

I. TO BE READ:

There are three ways of traveling between New York and Albany: (1) by the Hudson River Railroad, (2) by the West Shore Railroad, (3) by boat on the river itself. The country is beautiful, and all three of the routes are pleasant. This map shows us the railroads that border the Hudson, and some of the towns that dot its banks.

II. Write COMPLETE STATEMENTS in answer to these questions on the map:

On which bank of Hudson River is the city of New York?

In going by the Hudson River Railroad from New York to Albany, in what direction would you travel?

To get a good view of the river on which side of the car would you sit?

What places would you pass through before reaching Poughkeepsie?

What places after leaving it?

On which bank of the river is Albany?

In returning to New York by the West Shore Railroad, what place is about 30 miles south of Albany?

About 30 miles south of Kingston?

About 30 miles south of Newburgh?

What two cities about 30 miles south of Nyack?

III. Write the story of an excursion from New York to Albany by the day-boat, telling of the Palisades, the Highlands, the Catskills, the Poughkeepsie Bridge, and the shipping.

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CHART XLI

Map Lesson in Composition Answering Questions with Pen or Pencil

HERE the map of the previous number is repeated. The pupils have talked about and studied it in the last number. It is somewhat familiar ground. Call attention to the red lines which mark the railways. Show how closely two of these lines follow the course of the river.

Read to the class the three opening sentences in the smaller type. Let pupils examine the map somewhat closely. Trace for them the course of the Hudson River Railroad from New York to Albany; of the West Shore Railroad from Albany to the South. Call attention to the facts that Catskill is about thirty miles below Albany; that Newburgh is about the same distance below Kingston; Nyack about the same distance below Newburgh; while Jersey City and Hoboken are nearly as far south of Nyack, all of which West Shore towns and cities are shown upon the map.

Now let the ten questions be answered in the form of complete statements, and pupils will have had sufficient preparation to write the little composition called for at the foot of the chart. To many pupils of the Northeastern States an excursion upon the Hudson River has been an actual experience; to others, the task proposed will make but a slight draught upon the powers of imagination.

I. Copy these questions and answers:

1. Who was reading?	John was reading.
2. Was it John?	It was John.
3. Was it HE?	It was HE.
4. Who are coming?	The soldiers are coming.
5. Is it the soldiers?	It is the soldiers.
6. Is it THEY?	It is THEY.
7. Who is writing?	It is I.
8. Is it WE who write?	It is WE.

II. Write answers, using the very words of the questions:

1. Was it she?	4. Is it they?
2. Is this he?	5. Was it we?
3. Was it I?	6. Is that she?

III. Write answers to these questions, using I, WE, HE, SHE, THEY after IT IS or IT WAS:

1. Was it you that spoke?
2. Was it the soldiers that came by?
3. Is it you and your brother who are writing?
4. Was it your sister that read so well?
5. Is it Henry that is absent?

IV. Write ten sentences about the picture on Chart XXVI.

V. Write ten sentences about the picture on Chart XXVI.

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CHART XLII

Case of Real Subject
Common Errors Forestalled
Sentence Writing

IT is common, especially after the forms of the verb *be*, to mistake the real or logical subject, particularly when this is either of the personal pronouns, for an object of the verb; that is, to use the objective forms *me*, *us*, *him*, *her*, *them* for the subject forms *I*, *we*, *he*, *she*, *they*.

Many sentences beginning with the pronoun *it* and the adverb *there* give to these two words, by a peculiar use, the character of *grammatical* subject; as, IT *was John;* THERE *was rain last night;* in which cases the real subjects, *John* and *rain*, follow the verb. To use the objective case of the pronouns for the real subject nominative is a very common fault, as every teacher knows; and it is one which has called for frequent oral correction. Such correction, however, no matter how insistent, cannot be depended on for the formation of the right habit of speech, unless enforced by printed example and written practice.

Avoiding the use of any technical phraseology, point out by the help of the first three answers that *It was he* is simply an inverted form. The vernacular instinct of every child will teach him that *Him was reading* is bad English. Pursue the same method with *They* (*them*) *are coming*, *I* (*me*) *am writing*, *We* (*us*) *are writing*.

The second exercise is but a device to fix correct forms in the

I. Hints for Exercise in Observation and Oral Description.

How many ships are shown in this picture? Do they look like any ships that you have ever seen? Here at the left-hand side are strange trees and plants — do you know the names of them? In what kind of climate do palms, and giant ferns, and cactuses grow?

Do you think that all the people pictured here are of one race? Why not? The brown, beardless men — of what race are they? The white men in armor and bright-colored dress are Spaniards. They have come ashore in the small boats that are drawn up on the beach. How many of these boats do you see?

What do you think the Spaniards are doing? The flag they are grouped about — is it the American flag? No, it is the royal standard of Spain. On it are embroidered castles and lions, emblems or figures of the two Spanish kingdoms of Castile and Leon. Do you see the small flags, or banderets? On them are the letters F and Y for the names of King Fernando and Queen Ysabel.

Which of these men do you think is Columbus? Yes, he who stands with hands upraised, and near the royal banner, is the great leader. He is taking possession of the new-found country in the name of the king and queen of Spain. He called the island, for it was an island, by the Spanish name San Salvador, which means "Holy Saviour." Columbus gave it this name in token of his devout thankfulness to God for this happy end of his hazardous voyage. The natives knew their island-home by the pleasant-sounding name of Guanahani.

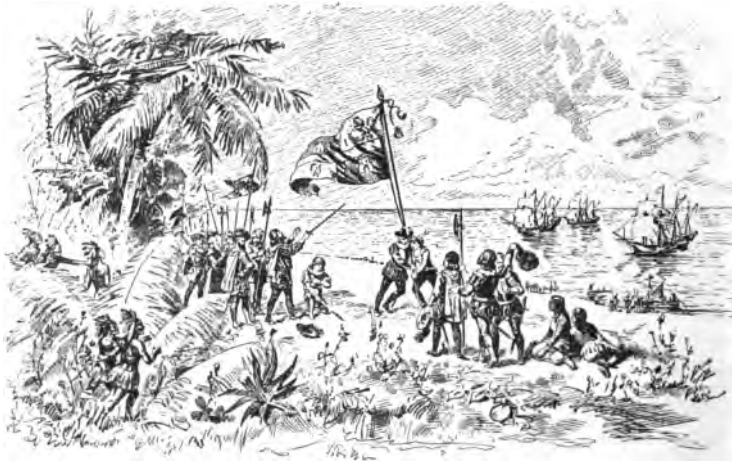
You may know from the odd look of the ships, and from the unfamiliar dress of the Spaniards, that this picture refers to something that happened very long ago. It refers to a great event — the discovery of America — which happened in the year 1492. How long ago was that? At daybreak of Friday, October 12, of that year, Columbus landed on one of the Bahama Islands. (Let pupils find this group upon the map. Let other pupils read a brief account of the voyage and landing from any History.)

Are the Bahamas a part of our country? Are they a part of the continent of America? This discovery that Columbus made induced other men to visit the mainland, where now are the United States of America, and to settle and found colonies here.

You have heard and read how the people of the United States celebrate the four-hundredth anniversary of this discovery of their beautiful country by a splendid Fair at the great city of Chicago in memory of the event which is pictured here.

This World's Columbian Exposition is so named in honor of the famous Discoverer.

All of you now know the meaning of the two dates, 1492–1892, when you see them printed side by side, and why the Exposition is called *Columbian*.



II. Write the story in language such as you have used in your spoken answers. Let all your sentences be complete statements. Answers to the questions below will give the outline of your composition. Fill it out from memory, and from study of the picture.

1. These gayly-dressed men, with flags — who are they?
2. What is Columbus, their leader, doing?
3. Why has he crossed the seas?
4. How long ago was this?
5. Why is this scene very interesting to us?

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memory. The class will be familiar with the requirement of writing answers by mere inversion of the words of the questions. The result will be six statements, with changed capitals and points.

The third exercise will result in:

1. It was I.
2. It was they.
3. It is we.
4. It was she.
5. It is he.

The fourth and fifth exercises are simply for practice in the writing of descriptive sentences.

CHART XLIII

Picture Lesson in
Observation
Oral Description
Composition

THIS chart involves no new principle. As its title shows, it is another "Picture Lesson in Composition;" and in the smaller type printed upon its face are given pretty full suggestions for the exercise in observation and oral description. The subject so beautifully illustrated has, as will be seen, a peculiar appropriateness to the time, and special interest for the young people of our country.

I. Half of these words mean STRONG, and half of them mean HAPPY.

WRITE THEM IN TWO COLUMNS, ACCORDING TO MEANING:

TO THE TEACHER: Require the use of each word in a sentence.

happy	strong	cheerful	muscular
brawny	jolly	powerful	vigorous
sturdy	joyous	mirthful	cheery
merry	mighty	joyful	robust

NOTE. Words of like meaning are called **SYNONYMS.**

II. Half of these name-words are synonyms of the other half.

WRITE THEM IN PAIRS, ACCORDING TO MEANING:

TO THE TEACHER: Require the use of each word in a sentence.

answer	twine	brook	instructor
slumber	sleep	string	seaman
teacher	work	labor	couple
sailor	pair	reply	stream

III. Half of these action-words are synonyms of the other half.

WRITE THEM IN PAIRS, ACCORDING TO MEANING.

TO THE TEACHER: Require the use of each word in a sentence.

purchase	shut	parch	throw
instruct	buy	teach	fetch
scorch	hit	fling	close
strike	cry	bring	weep

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CHART XLIV

Easy Synonyms:

1. **Adjectives**
2. **Nouns**
3. **Verbs**

No other language is so rich in synonyms as our own. This is because the English language has taken in words from many other languages. Tell the class how new words are constantly being added to our language even now, such as ***telegraph***, ***telephone***, etc. Then show the origin of the words in the lesson on the chart. Thus, of the sixteen words in the first exercise,—

four (***merry***, ***mirthful***, ***strong***, ***mighty***) have come down to us from Old English;

two (***happy***, ***jolly***) are of Norse origin;

one (***brawny***) comes to us from the German.

one (***sturdy***) from the French;

one (***robust***) directly from the Latin, and

the remaining seven from the Latin through the French.

Yet we can say that half of these words mean ***strong*** and half of them mean ***happy***.

This, however, is only a general statement; seven of these words are related to ***strong***, and seven others to ***happy***, only by shades of meaning, just as we might say, in talking of colors, that scarlet, crimson, and orange are shades of red. If there were not these shades of meaning in our synonyms, English speech would be none the richer for having them.

As knowledge increases, its expression in language becomes clearer, the meanings of terms are more carefully distinguished, and the whole body of printed literature has given fixity, not only to the forms, but to the meanings of words.

Give a talk to the class to show that synonyms have like but not identical meanings. Show, for instance, that we would say, "a sturdy oak," but could not say, "a muscular oak," though we might properly speak of "a muscular blacksmith;" that we might say "a mighty torrent," but that ***brawny***, ***robust***, and ***sturdy*** would not properly describe "a torrent." Yet the notion of strength and power underlies all of these describing-words.

Show that these ***are*** describing-words. Pupils have already learned something of the use of the adjective suffix ***-ful***. Teach that the suffixes ***-y*** and ***-ous*** have the same general value as ***-ful***. And make sure that pupils know the meaning of these adjectives before they attempt to use them in sentences. Now let pupils copy the note.

The words of the second exercise are nouns; those of the third exercise are verbs. These words are purposely grouped according to the parts of speech; because, as pupils have learned, words spelled alike may have different meanings and uses. Precede the written exercises by oral tests in picking out the pairs, as:

answer	**reply**
teacher	**instructor**

---

purchase	**buy**
shut	**close**

SUPPLEMENTARY BLACKBOARD WORK

I. Write these *name-words* in four lines of three synonyms each :

mistake	bog	bough	blunder
figure	limb	shape	branch
swamp	form	marsh	error

MODEL.—**mistake, blunder, error.**

II. Write these *action-words* in four lines of three synonyms each :

frighten	tease	glisten	vex
glitter	scare	conceal	sparkle
alarm	hide	worry	secrete

III. Write these *describing-words* in four lines of three synonyms each :

little	wicked	silly	beautiful
unwise	tiny	wrong	foolish
lovely	handsome	small	sinful

I. Copy these sentences, choosing the right word for each blank. Give your reasons.

center middle

Wednesday comes in the —— of the week.

DOWN is toward the —— of the earth.

A bright scholar may make a ——, but he will not make a ——.

mistake blunder

alarm terror

A brave man may feel ——, but —— is unknown to him.

Waterloo was a —— battle.

The silver dollar is a —— coin.

large great

tiny small

A pony is a —— horse.

The period is a —— mark.

We —— things that are pleasant.

We —— friends that are dear.

like love

II. Write sentences showing the right use of each of these words:

wish want	sit set	hear listen	learn teach	beg ask

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CHART XLV

Shades of Meaning in Easy Synonyms

Study of Opposites

THIS number continues the study of synonyms, and the exercises have been so prepared as to compel discrimination in the use of the given synonyms. Let pupils give some reason for their choice in each case.

The second exercise will require close attention; instinct will in most cases direct the pupil rightly; where it fails to do so, let him consult the dictionary and correct his own faults. Further exercises of a similar nature might be as follows:

Tell the difference in meanings of:

1.	**anger,**	**rage,**	**fury**
2.	**color,**	**hue,**	**tint**
3.	**odd,**	**queer,**	**strange**
4.	**beg,**	**implore,**	**entreat**
5.	**say,**	**tell,**	**declare**
6.	**walk,**	**stroll,**	**ramble**

Point out that the words of 1 and 2 are nouns; those of 3, adjectives; and those of 4, 5, and 6, verbs.

Interesting variety may be given to the written work by a little study of *antonyms*, or words of opposite meanings, as, for example:

I. Write these words in two columns of opposites :

begin	lose	add	gain
subtract	sell	end	raise
lower	learn	buy	teach

II. Each word of the first line has a synonym and an opposite below. Arrange them accordingly :

sharp	large	wide	weak
narrow	strong	keen	big
feeble	broad	small	dull

MODEL.—**sharp, keen, dull**

The synonyms of a child's vocabulary are not very numerous. Study of these words, and practice in the use of them, will give accuracy in the choice of terms. That is, the work has a rhetorical, not a grammatical purpose. One may frame all his sentences according to the rules of grammar, and yet talk and write poorly because of the narrowness and meagreness of his language training.

Dictionary study of synonyms in pairs, should be followed by

oral and written practice in their use. The pairs given below are merely suggestive.

1. help, assist
2. occur, happen
3. allow, permit

1. sort, kind
2. story, tale
3. bough, branch

---

1. damp, moist
2. high, tall
3. swift, rapid

4. beautiful, handsome
5. sure, certain
6. little, small

I. Hints for Oral Exercise:

North is toward the top of the map.

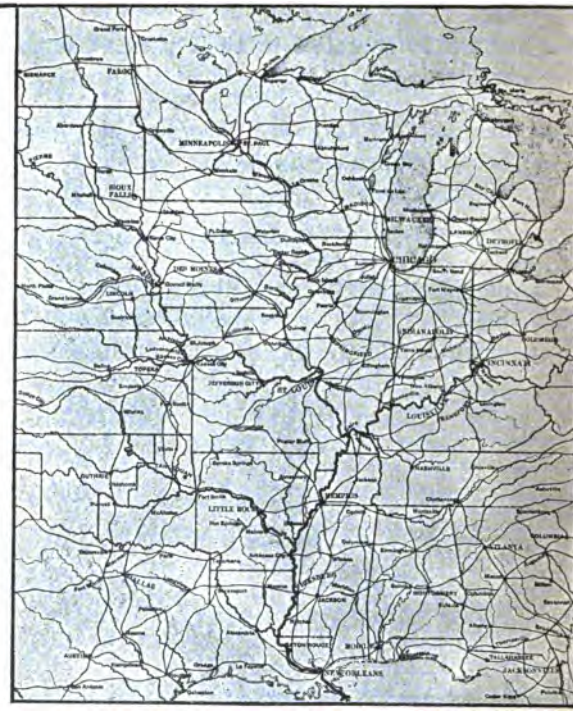
What side is toward the east? the south? the west?

What are the names of the directions from the center of the map toward the *four* corners?

These blue surfaces at the northeast represent the Great Lakes. This blue strip at the southeast shows a little of the Atlantic Ocean. This blue at the foot of the map shows a part of the Gulf of Mexico.

The red lines represent *railroads*. The dark lines are for *rivers*. This line (pointing) is for the Mississippi River. This is the Missouri River flowing in from the north and west. This river, the Ohio, comes in from the northeast; and this, the Arkansas, and this, the Red, add their waters from the west.

What state do you live in? Do you see it on the map? Can you locate your town on this map? Is it on a river or lake? On what line of railroad is it situated? What large towns are on the same railroad? If you were to go to St. Louis, or Indianapolis (naming the nearest large city), in what direction would you travel?



II. Write your answers. Add any facts you know. Consult this map, or some similar one.

TRAVEL:

In a journey from your home to Chicago, or to St. Louis, how far would you travel? How long would you be on the journey? Would you go by land, or by water? If by rail, what large rivers would you cross? If by steamer, what waters, of lake or river, would you traverse? In either case, what states and cities on your route?

Write the story of a trip *by water* from Omaha to New Orleans.

Write the story of a trip *by rail* from Cincinnati to Kansas City.

TRADE:

I. If any goods are manufactured in the town where you live, tell (1) what they are; (2) what places they are sent to, (3) how they are carried to market.

II. Where does the BEEF you eat come from? How is it brought to the town where you live — by boat, or by cars? Answer the same questions about (1) the FLOUR for your bread, (2) the COAL you burn, (3) the SHOES and CLOTHES you wear, (4) the OIL that lights your home.

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CHART XLVI

Map Lesson in Composition
Oral Description of Travel and Trade

CHART XLVI. is, as its title shows, a lesson in observation and composition, founded on the map. The full suggestions printed upon the face of the chart will abundantly indicate the method of treatment. A large proportion of the pupils who study this number live in territory watered by the Mississippi and its tributaries, or bordering upon the Great Lakes, and all children have a practical interest in the subjects proposed.

CHARTS XLVII–L

Reviews:
Capitals
Punctuation
Definitions
Principles

THE four numbers with which this series concludes are reproduced upon pages 156 to 159 of this Manual. These last charts are in the nature of reviews, and give in compact form a summary of the principles involved in the preceding lessons.

The numerals printed in broad-face type refer, in each case, to the number of the chart in which the given principle or definition was chiefly developed.

I. CAPITAL LETTERS are used to begin:

1. The first word of every sentence, (2, 4)
2. The first word of every line of poetry, (3, 8)
3. Individual names — as, Christopher Columbus, America, (5, 7)
4. Words derived from individual names — as, Columbian, American, (14)
5. Substitutes for individual names — as, Professor Huxley, General Washington, (15)
6. Abbreviations of titles — as, Prof., Gen., Mr., (15)
7. Names of the Supreme Being — (as in this instance),
8. Names of months (14), holidays (16), and days of the week. (14)

The word I is always a capital letter. (2)

The word O, and single letters used as abbreviations, are usually capital letters. (14)

II. PUNCTUATION MARKS.

1. The PERIOD (.) is put at the end of statements and commands (5); it is also a mark of abbreviation — as, Jno. (14)
2. The QUESTION-MARK (?) is put at the end of questions. (1, 5)
3. The EXCLAMATION-MARK (!) is put after words and sentences that express emotion. (1, 3)
4. The COMMA (,) marks the smallest division of a sentence. (8)
5. The SEMICOLON (;) marks a more distinct separation of the parts of a sentence than that shown by the comma. (9, 11)
6. The COLON (:) is used in summaries (see 2d line of this chart) and between nearly independent parts of a sentence.
7. The HYPHEN (-) is used in compound words — as, school-room; and also to mark the division of a word into syllables — as, syl-la-ble. (8)
8. The APOSTROPHE (') shows possession — as, John's (7, 23); and also marks abbreviation — as, isn't. (8, 13)
9. QUOTATION-MARKS (" ") are used to inclose the exact words of another when these words are repeated, or quoted. (7, 16)

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Words that are names are called **NOUNS** — as, John, book. (1, 2)

Words used in place of nouns are called **PRONOUNS** — as, he, it. (4, 6, 22)

Words that express action or being are called **VERBS** — as, go, are. (2, 7, 9)

Words that describe acting are called **ADJECTIVES** — as, blue, large. (3, 11)

Words that show the time, place, or manner of actions expressed by verbs are called **ADVERBS** — as, now, here. (12)

Words that connect other words, or groups of words, are called **CONJUNCTIONS** — as, and, but, or. (9)

Words that show a relation between other words that they connect are called **PREPOSITIONS** — as, We are in school from 9 to 12. (11)

Words that stand alone to express feeling are called **INTERJECTIONS** — as, O, alas, hush. (12)

A SENTENCE is a thought fully expressed. (7, 9)

A sentence which states something is a **STATEMENT**. (9)

A sentence which asks something is a **QUESTION**. (7, 9)

A sentence which commands something is a **COMMAND**. (9, 11)

The **SUBJECT** of a sentence is that about which something is said. (39)

The **PREDICATE** of a sentence is what is said about the subject. (39)

PAST TIME is usually shown by adding **-ed** to the simple form of verbs — as, sail, sailed. (29)

Final **y** is usually changed to **i** before **-ed** — as, study, studied. (29)

Final **e** is dropped before **-ed** — as, move, moved. (29)

After a single vowel, a final consonant of one-syllable verbs is doubled before **-ed** — as, drop, dropped. (29)

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1. The change of adjectives to show a greater and the greatest degree of the quality they express is called **COMPARISON** — as, great, greater, greatest; splendid, more splendid, most splendid. (27)
2. In their simple form adjectives are said to be of the **POSITIVE** degree — as, great; splendid.
3. When two things are compared the adjective is said to be of the **COMPARATIVE** degree — as, greater; more splendid.
4. When more than two things are compared the adjective is said to be of the **SUPERLATIVE** degree — as, greatest; most splendid.
5. Most short adjectives form the comparative degree by adding **r** or **er**, and the superlative degree by adding **st** or **est**.
6. Most adjectives of more than one syllable take **more** in the comparative, and **most** in the superlative degree.
7. **ADVERBS** also are compared, almost always by adding **more** and **most** — as, largely, more largely, most largely. (28)

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1. **AN** is used before a vowel sound — as, an hour; an ox; an elephant. (25)
   A is used before a consonant sound — as, a boy; a swing.
2. **AN** or **A** is used only with singular nouns — as, a box.
   THE is used with either singular or plural nouns — as, the box; the boxes.
3. **THE** is used when a particular thing is meant.
   AN or **A** is used when no particular thing is meant.

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1. **THIS** and **THESE** refer to things near — as, this boy (here). (21)
   THAT and **THOSE** refer to things farther off — as, that boy (yonder).
2. **THIS** and **THAT** refer to one thing — as, that man.
   THESE and **THOSE** refer to more things than one — as, those men.

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1. NUMBER tells us whether one thing or more than one thing is spoken of. (19)
2. When a single thing is named the number is called SINGULAR.
3. When more than one thing is named the number is called PLURAL.
4. The plural number of most nouns is made by adding S to the form of the singular number — as, boy, boys.
5. The plural number of nouns which end with S, X, Sh, or Ch (soft) is usually made by adding eS to the form of the singular number — as, box, boxes.
6. Nouns that end in Y after a consonant form the plural by changing the Y to Ie before S — as, lady, ladies.

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1. The POSSESSIVE form of **plural nouns that end in S** is made by adding an apostrophe — as, boys, boys'. (23)
2. The possessive form of **all other nouns** is made by adding an **apostrophe and S** — as, child, child's; children, children's.

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1. Words not made from other words are called PRIMITIVES — as, spell, teach. (37)
2. Words made or derived from other words are called DERIVATIVES — as, misspell, teacher. (38)
3. The part put before a primitive to make a derivative is called a PREFIX — as, misspell, rewrite. (35)
4. The part put after a primitive to make a derivative is called a SUFFIX — as, teacher, deepen. (36)

Words of like meaning are called SYNONYMS — as, teacher = instructor, perceptor. (44)

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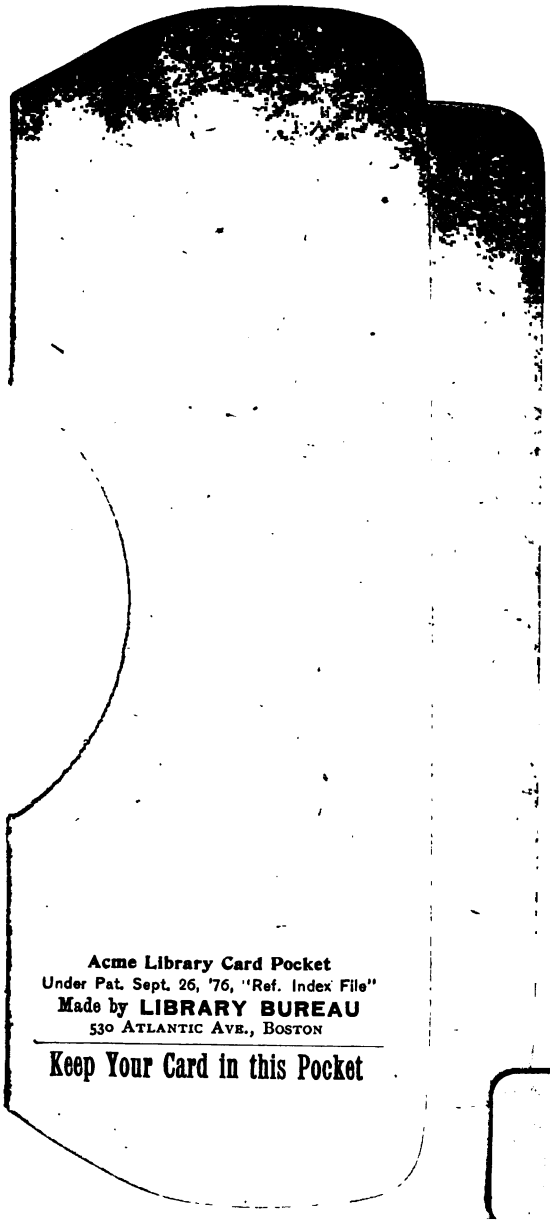
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